Kine WEEKLY

C.E.A. Considers Rental Plan

—See Page 7

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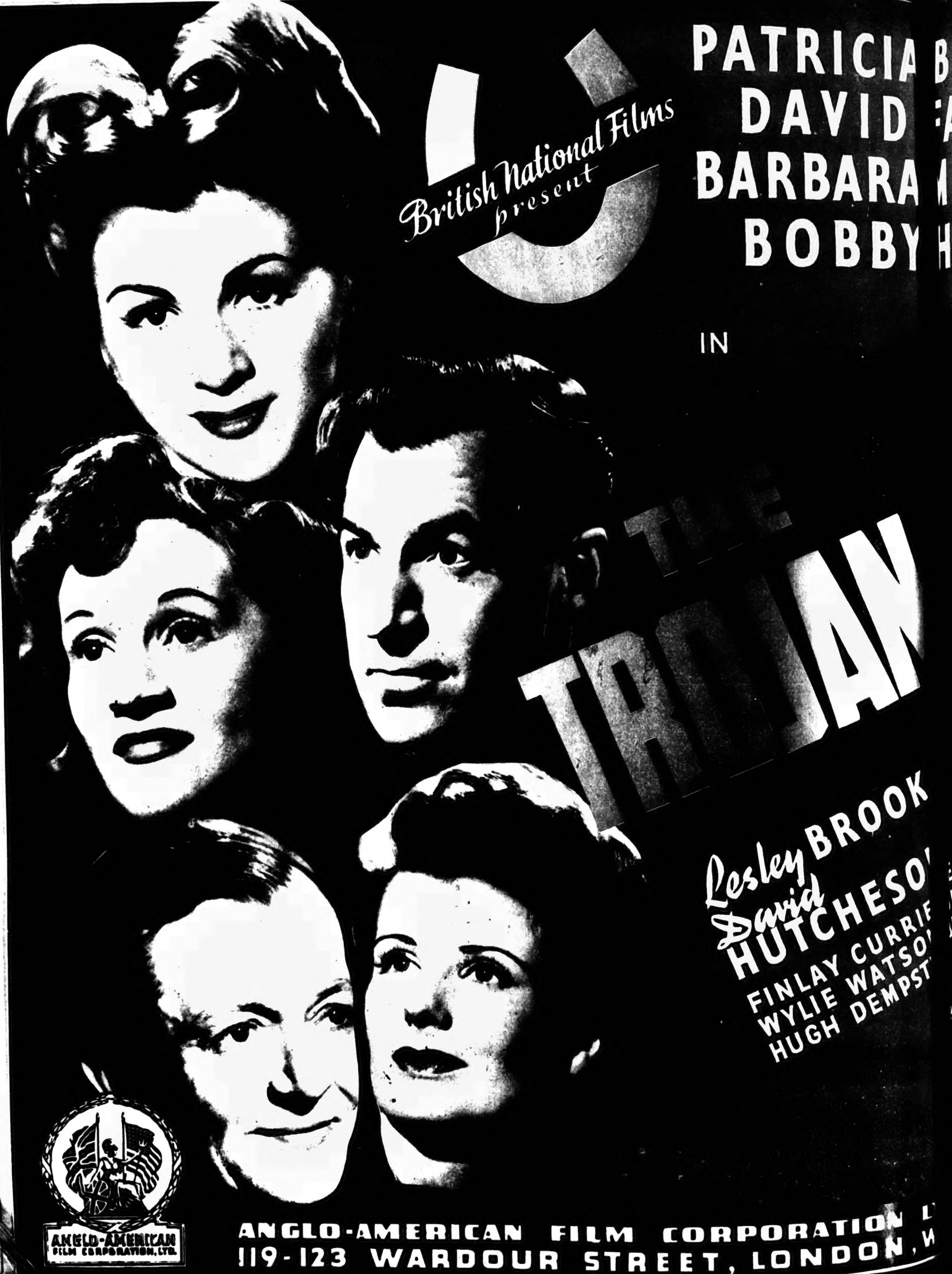
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Paramount's 'THE LOST WEEKEND'

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Paramount Pictures

is FRONT PAGE NEWS in DAILY EXPRESS

DAILY EXPRESS

No. 14,194 | Lighting-up: 4.25 pm to 7.14 am | SATURDAY DECEMBER 1 1945 | Weather: Fog in patches | One Penny

Nearly Everybody in Great Britain reads the DAILY EXPRESS

THE LOST WEEK-END

A remorseless book

BEGINS IN THE EXPRESS ON MONDAY

A BOOK swept America. It was made into a film. When it came to London it ran for four weeks at the Plaza.

The book was published in London. It was praised so highly that its limited edition (caused by the scarcity of paper) was rapidly sold out in a day.

It is a most unusual book. It deals with a most unusual theme.

What is this book? It is called "The Lost Week-end."

It is the finest example of writing by a young man that has been published for a dozen years. It is recognised in America as such.

Because Americans can both see the film and read the book, and because the British have small opportunity of reading the book, the Daily Express has taken the unusual course of buying it for serialisation.

"The Lost Week-end" will begin publication on Monday. It will arouse controversy, for it is about an anti-social character, a chronic alcoholic. And it is told in a remorseless way.

As a document of tremendous sociological purpose it should receive the widest publicity.

Everybody will want to See the most widely discussed Picture of the year!

DATE IT NOW!!!

THE BEST FROM ANY STUDIO ANY SEASON
"THE DOLLY SISTERS"
20th CENTURY-FOX

Kinematograph WEEKLY

No. 2,017. Thursday, December 13, 1945. Vol. 346.

NUREMBERG HIGHLIGHTS
on
BRITISH MOVIETONE NEWS

A.K.S. TO BE DISBANDED

NEW arrangements for the supply of films to British troops are the subject of discussions which are now taking place following the decision to end the Department of Army Kinematography at the end of the year.

Certain proposals from officials connected with the D.A.K. are before the C.E.A. and K.R.S. this week. These concern the possibility of setting up a civilian organisation to supply films to Armies of Occupation on the Continent, and to carry on film shows in garrison theatres and camps outside the two-mile radius of an existing kinema.

Certain exhibitors who are near camps and who agreed to the two-mile clause during war time would now like to see the radius lengthened.

It has been pointed out that there are units catering for troop entertainment which could be responsible for supplying films on a commercial basis and that E.N.S.A., whose activities are not so intense as during war time, might devote more time and attention to supplying units hitherto under the control of the Army Committee.

Birmingham Rental Plan May Become Industry's Blueprint

TALKS BEFORE THIS WEEK'S GENERAL COUNCIL MEETING

THE Birmingham branch six-point plan for film bookings—modified, perhaps, to suit the circuits—may become the blueprint for future negotiations with the K.R.S., following discussions this week by the General Purposes Committee of the C.E.A.

The committee's report was considered by the General Council at its monthly meeting on Wednesday.

The whole subject of film hire will later go before the Joint Conciliation Committee of the C.E.A. and the K.R.S., and talks this week, when the Birmingham plan was discussed, will have a bearing on the exhibitor attitude in future discussions.

It will be remembered that when the Birmingham resolution was approved at the branch meeting, circuit representatives abstained from voting on it.

The Birmingham recommendation was that:

(1) Special small kinema terms should be available on all programmes and films.

(2) Any booking exceeding forty per cent. should be a complete programme.

(3) No programme should be booked on a straight fifty per cent.

(4) A complete programme should include a second feature, or an adequate allowance should be made.

(5) That all subsequent runs should be booked on a lower percentage than first runs.

(6) Co-operative booking should be permitted.

It is thought that circuit acceptances and support of the scheme may be forthcoming on a modified form of the Birmingham scheme, but that the scheme as set out would not gain circuit acceptance in its present form.

INDUSTRY WILL ASK B. of T. TO "CUT RAWSTOCK CONTROL"

A PLEA for the release of film stock from the restrictions imposed during the war years is likely to be submitted to the Board of Trade shortly as a result of a meeting arranged to take place yesterday.

Following telephone conversations, representatives of the C.E.A., the K.R.S. and the Newsreel Association, together with F. E. Blake, vice-chairman of Kodak, discussed the steps to be taken and the case to be presented to the Board of Trade.

There is no shortage of film stock in America, and with the signing of the loan agreement between England and the U.S. considerations of currency export become less important.

Exhibitors require more film copies in order that the later run showing may have better copies. London picture house proprietors want an early return to the pre-war North and South London release scheme instead of the three-area plan which operates harshly upon kinemas in the third area.

Newsreel companies desiring to operate as competitive units presenting events of importance instead of having to treat "pooled" material differently wish to get rid of the unsatisfactory "bicycling" plan at present being operated. Exhibitors also wish to be free from the scheme.

Renters badly need film stock to print more copies of films booked for a large number of runs.

Further, the public, which has found a new interest in the newsreel during the war, is entitled to a greater variety of news items and this the greater allowance of film stock would permit.

Some improvement in the newsreel situation may be apparent from next week.

The war time rota, whereby events are pooled between the reels, is largely abolished as from this week-end.

Only a limited number of subjects will remain on the rota.

G.-B. TO CONVERT £3,800,000 DEBENTURE

Gaumont-British has announced its intention of converting its existing £3,800,000 of 4½ per cent. first mortgage debenture stock into a new 3¾ debenture stock.

Subject to the necessary resolutions being passed, arrangements have been completed under which holders of the debentures will receive notice during the next week or so of the repayment of their holdings at 102 per cent. plus accrued interest on March 31, 1946.

At the same time they will receive an offer to take up an equal amount of the new 3¾ debenture stock to be issued at par which will be redeemable by accumulative sinking fund of 1 per cent. per annum, the final date of redemption for stock not redeemed by the sinking fund being September 30, 1976.

Paramount to Make Tele-Equipment

Paramount and General Precision Equipment Company will, according to the KINE. New York correspondent, manufacture theatre television systems.

New Year Issue

THE KINE. New Year special issue—a tradition in the Industry with its wealth of special articles, exhibitors' messages and renters' annual programmes—will be published next Thursday, December 20.

INDEPENDENT STUDIO PLANNED FOR BRIGHTON

IF the Brighton Town Council gives its consent to a lease when they meet this afternoon, the near future may see the building of a film studio on the cliff-side of Roedean, Brighton.

Application for the lease was made early this year by Maurice Bader, of Piccadilly House, Managing director of Bruton Films and Premier Distributors. A special Corporation Committee was set up to deal with the matter.

These are the proposed lessees, according to the agenda of the council meeting, in addition to Mr. Bader:—

LORD DAVIDSON, chairman of the British Argentine Railway Committee, director of the Gresham Assurance, director of Dorman Long, and other companies.

SIR HERBERT MORGAN, chairman of Smith's Potato Crisps, chairman of Dufay-Chromex Colour and director of some 15 other companies.

MAJOR CLAUDE DAVIS, an architect and member of the Royal Institute of British Architects, and who has also held responsible administrative and commercial posts.

ERIC L. H. COSBY, managing director of G. B. Kent and Sons, chairman and managing director of Titterton and Howard, president of

Continued on page 45

U.A. Wants to Buy British Films

E. Raftery, president, and G. Sears, vice-president, of U.A., who are both on a London visit, are, according to KINE.'s New York correspondent, conferring with British independent producers to acquire the U.S. distribution of British films.

Louis Jackson, managing director of Anglo-American, is among the producers to be consulted.

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Branch Decides It Will Hold Open Meetings

CONGRATULATIONS to the members of the Birmingham branch of the C.E.A. At their last meeting they elected to open their future discussions to the Trade Press.

This was a highly sensible decision and one from which the branch will benefit. Birmingham is a vitally important film centre and it has much to say of outstanding interest to the Industry at large.

It is wrong that its deliberations should have been shrouded behind an official hand-out for so long, and it is right that the limelight of free reporting should now be turned on it.

It is to be hoped that the few remaining branches who still meet *in camera* will change their policy.

For, as exhibitor A. S. May rightly said at the Birmingham meeting, the previous policy of the branch only meant that Birmingham did not receive the publicity it merited in the Trade as a whole.

Competition in Newsreels

AT the end of this week many of the restrictions which have necessarily stifled enterprise on the part of the newsreels organisations will be lifted.

The war-time rota system will largely disappear except for certain items, and the companies will once more compete with each other in getting their own stories and getting them out to time.

Excellent. Newsreels, like the national Press, have thrived on competitive news getting.

Meanwhile, the larger subject of liberating the distribution of newsreels remains unsolved. At present the copies are still pooled and the companies are booked to their pre-war circulation—although not necessarily to their pre-war customers.

This can only be righted when the raw stock situation eases. And we feel that this desirable end will have been brought nearer with the announcement of the completion of the Anglo-U.S. loan discussions.

It is likely that the early New Year will see the newsreel business revelling once more in all its former competitive keenness.

Long Shots

WELL, the great news of the Anglo-American loan is now public property and, as I predicted here a few weeks ago, there was no specific mention of films in the elaborate discussions which preceded the agreement.

Some of the Wardour Street leaders were worried that films might have come disagreeably high in the discussions.

Luckily their fears proved unfounded.

WHAT effect will the loan have on the film business? Well, these are early days to make any prophecy, but it is fairly obvious that the rather wild rumours about freezing credits which were running around a couple of months ago will now prove unfounded.

And nobody inside the Industry will feel sorry about that!

ON the practical side we ought with any luck to look to a speedy end in our rawstock shortage.

America is the chief producer of film base, and it is in good supply in the States.

Its cost to us, compared with some of our other items, is infinitesimal. If our rawstock situation is eased, we may look for an almost immediate resumption of newsreel competition.

EXHIBITORS, as branch meetings show, are growing no fonder of the war time arrangement whereby kinemas are pegged arbitrarily to one particular reel in order to save rawstock.

Reels themselves are quite keen to get out of their fetters. In the last few days I have talked to Gerald Sanger, Howard Thomas and one or two of the other heads, and they are united in looking forward to the days when this specialised and fascinating branch of the Industry can get cracking again with all its old-time efficiency.

MY City Editor has, meanwhile, been making investigations at the highest level into this whole question of Governmental intrusion into the structure of the film industry.

There have been many "inside" suggestions that something was to be done to anticipate the end of the present Quota Act. I am now informed that any Government action before 1948 is extremely unlikely.

Nevertheless, there is no doubt that Whitehall is watching film developments very closely; more closely, I am assured, than at any time in the past few years.

ON the whole, there has not been much news up and down the Street in the last week.

Ours is an industry which is always quieter when pictures are at their best.

Given one or two outstanding selling propositions, the talk tends to die down while the box-office clicks and contracts roll in.

At the moment the première of "Cæsar and Cleopatra" is bigger news in the Trade than the various political skirmishes which are always going on up and down the Street.

This is as it should be.

THE Press show of the Pascal opus was everything one might expect of it. There was an enormous turn out and the Marble Arch Odeon was jammed. The studios sent up something like 600 people, and Fleet Street contributed an extraordinary array of talent, headed by some of the foremost national editors of the day.

It isn't my province to comment on the picture itself, except to say that its wonderful spectacle and its brilliant human values combine to make it an extraordinary piece of work. It is a film of which the Industry can well be proud.

ARTHUR Rank and Teddy Carr were in the crowded vestibule afterwards, exchanging comments and receiving congratulations from leaders of the Industry. The Rank organisation, of course, was there in force.

I have never seen such a parade of executives and publicists herded together in one place at one time.

Indeed, it isn't until you see all its heads together you realise what an enormous organisation the Rank group now is.

IT was good to see that several provincial men up for the week's special meetings and the Wednesday General Council session found time to see the picture on which so much depends. Film men as a whole, too, must have been rather intrigued to realise that this week's General Council meeting was held in the Piccadilly Hotel, which, one way and another, has played such a prominent part in the development of this Industry of ours.

THE export prospects of the British film industry are being particularly closely watched by a committee of the British Film Producers' Association under the chairmanship of Hugh Gaitskill, M.P., vice-president.

I hear that the committee meets for the second time on Tuesday next, when a number of new suggestions will be considered and the while field will be minutely examined.

There is much to be done. Given the product, we can do it.

CLARENCE HATRY writes me to give emphatic contradiction to my recent statement that there were people in Wardour Sreet who said he contemplated buying interests in the film Industry.

"I have no such intention," he writes. "Nor is it correct to describe me as a financier.

"Since 1939 my business activities have been solely confined to the publication and distribution of periodicals and so they will continue."

RATHER a lot of sickness up and down the Street—luckily none serious.

One of the latest men to go down is David Jones, the publicity chief of RKO, who, I am told, has had a nasty attack of jaundice.

He expects to be back in about three weeks.

TONY REDDIN is another man who has been on the sick list for a few days.

Meanwhile he tells me that his trip to America for a first-hand study of developments inside the Paramount organisation, is not quite as signed, sealed and set as some of the Street's gossips are making out.

BUT David Rose, Paramount's chief over here, is very keen on sending Reddin to the States, and it is probable that he will make the trip as and when the London organisation can spare him.

With a new production programme announced, to cost thirty-two million dollars, there will be plenty going on in Paramount's Hollywood studios to guarantee Reddin a successful trip.

THE great Odeon changeover from Park Lane to New Oxford Street is now taking place. Arthur Rank has moved in himself, and practically all the key departments are in their new home.

The two sections which have been evacuated throughout the war are also on the move. The Cookham office will be transferred to the new head office over this coming week-end, and the Marlow office will come up the following.

This means that all Odeon departments will be under one roof by Christmas.

JYMPSON HARMAN, that level-headed film commentator, is paying "Cæsar and Cleopatra" a well-deserved compliment in his radio programme next Sunday.

Harman fills a spot in "Journey to Romance," with extracts of a romantic nature from key films. This Sunday's, by arrangement with Bernard Shaw and Gabby Pascal, will concentrate on the new picture.

On this subject, this is Harman's last programme in the series. Next time the B.B.C. use him the Trade will join with me in hoping they bring him on as a film critic. He is one of the most knowledgeable and conscientious of the lay Press men.

AS you will have seen from the announcement on our main news page to-day, the KINE. annual Christmas and New Year number will appear next week. December 20.

Week in and week out, as its readers know, the KINE. covers the entire film industry in a way that makes it unique in film journalism. Its traditional New Year number will be guide, counsellor, and friend to people throughout the business, carrying as it will the first details of next year's products and plans from every company in this great Industry of ours.

THE number has been planned on ambitious lines and will have an almost peacetime air about it.

Incidentally this is a bad time of the year for postal subscribers of weekly journals of this sort. Christmas posts are liable to cause delays, and we can only apologise in advance to anyone who gets his KINE. a little late.

THE STROLLER.

Close-Ups
by
SCREENCOMBER

Winkleheim Writes

DEAR SIR,—I wonder if you would be kind enough to expend to me the hostility of your columns in conjunction with the new Winkleheim Youth Movement recently motivated by my good self as a result of which a number of promising youngsters have been transformed from Borstal and incinerated in Dartmoor? Each of the lads have been given a cycle logic test our aim and objection being to train them up as film financiers. By accosting them with these surroundings at an early age, we hope to innoculate them with the traditions of the 'moor. Though the Movement is still in its early testing or impedimentary stage, we already precipitate great results.

Would you be interested in some details or official data on the movement, or in the telephone number of a most attractive blonde, a case of Black Market hooch, a real under-the-counter lump of steak, a wrist watch, a length of suiting, a gold brick or some almost genuine clothing coupons?

How about the serial rights of my new book of reminiscences "Wardour to Warder" or "Salesman to Cellsman"?

Yours fatefully,

MR. WART WINKLEHEIM

(Fellow of the Society of Tunnellers, Chisellers and Swizzlers).

Oh, Gee!

WE have been reading how at the age of 15 Lauren Bacall burst into tears because a photographer said she had legs "like a colt." Young Lauren, it is explained, imagined that he meant she looked like a horse!

In the old days when we publicised Olga Socklavaritch, the Bernard of the Bronx, we well remember her bursting into hysterics when she saw someone approaching with a milking pail.

Atmospheric

A PLAGUE of moths, coupled with an atmosphere of moth balls, has been causing considerable annoyance and dismay around Wardour and the Home Counties. Experts called in to deal with the menace are completely baffled, and despite their efforts the outbreak seems to be more on the increase than otherwise. Scotland Yard experts believe that they have a clue in the fact that evening dress will be worn (we mean it in both senses of the word) at the London and Home Counties Dinner and Dance, which might more appropriately be retitled the London and Home Counties Dinner and Moth Ball. We hold the view that the only people present, likely to have a dress suit intact, are the film travellers, basing our belief on the theory that "A rolling stone gathers no moths."

Every week readers turn to the end pages of the KINE. and read "The Showman." Showmen all over the country find help from his expert advice. To-day he takes the KINE. page nine forum to describe how renters and producers help exhibitors to put over a big picture. He takes readers behind the scenes of the preparations which have gone behind to-day's première of Pascal's "Cæsar and Cleopatra." He says:—

"Caesar" Exploitation Starts New Trend in Showmanship

I HAVE been investigating the showmanship behind the first performance of "Cæsar and Cleopatra," using it as a test example of modern trends in exploitation generally.

I wondered whether this event, like so many that have preceded it, was simply a big spasmodic splash of publicity; or was it the climax to a planned campaign, significant of new methods of showmanship?

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Investigation reveals that it was in fact a climax; and the story of the planning of the publicity and exploitation drive for this film is unusual enough and interesting enough to be worth telling in some detail. Especially as it indicates a new awareness of the need for planned salesmanship in the British film business.

The campaign had its roots in the studios almost as soon as production started. Joy Raymond, publicity director for the production, planned all her work with future exploitation possibilities in mind. To this end she worked with still cameraman Wilfrid Newton.

Her own written material she filed for future use when it had any possible exploitation value. From the photographic point of view, every attention was given to subjects that might be useful for exploitation.

MANY special stills were made of costumes, personal jewellery, furniture and decorations, most of which will be of the greatest value to those who have later to arrange special exhibitions, tie-ups with shops and similar methods of putting the film over.

Some months ago, round table conferences were instituted between the studio, with John Myers, publicity director for J. Arthur Rank present; Odeon Theatres, represented by its publicity director, John Dennett, and Eagle-Lion, the distributors, represented by Donald Walker, and latterly by John Ware. Often Robert Montgomery, representing the American publicity end of the Rank organisation, was present.

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At these meetings publicity and exploitation were discussed from all points of view—studio, theatre, renter's exploitation, and Press campaigns.

A carefully graduated poster programme was worked out, beginning with the issue several weeks before the première of neat preliminary posters with a sphinx motif. At the same time special poster stills were taken at the studios and turned over to John Dennett.

Prolonged thought was given to the main posters, and it was decided that, as the première would be during the winter months, the posters should be warm and colourful, not only to suggest the atmosphere of the picture, but to strike a cheerful note.

IT was at first decided to give the job to leading French artists, but, finally, a young Englishman, Peter Grimes, was selected, and his work, which is graceful, distinctive and colourful, is now appearing in trade and other papers, on public vehicles and on carefully selected sites.

At the same time as the posters were being produced, a souvenir book was going to press. The work of Marjorie Deans, the script editor, it was produced with the full co-operation of George Bernard Shaw. It describes the film and the period in which it is set, and gives a great deal of interesting information about the people and customs of the times.

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It is illustrated with colour plates and is a lavish production that should help to sell the film to the reading section of the public.

Immediately prior to the première, work was proceeding on three other books. They were a dossier of information for the critics, a special programme for the première and the Eagle-Lion campaign book.

The Press information consisted of a collection of information and news and interest stories, together with a selection of stills, presented in a neatly labelled envelope folder. It was in the hands of the critics several days before the première, and as a publicity service may be regarded as an innovation.

THE programme for the première needs little description. The campaign book is making use of many ideas which were born in the studios months ago, but which have been handed on to the Eagle-Lion exploiteers at the joint conferences.

A few days before the première a special exhibition of costumes and decor was held at the Marble Arch Odeon before an audience composed mainly of fashion and gossip writers.

At this function the work of Oliver Messel, who designed the costumes and decor, and John Bryan, the art director, was on view. Cleopatra's costumes were shown by Jean Simmons, harpist in the film, who strikingly resembles Vivien Leigh.

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This show was designed to obtain general mention in the Press immediately prior to the première. It is hoped that similar exhibitions will be held in many parts of the country when the film is on release. A great many properties were placed "on reserve" for this and similar exhibition purposes.

Finally, as a climax to the advance publicity and the many conferences, came the decision to decorate the theatre for the première. This step was taken, not simply because it is customary, but also to give an idea of what Egyptian decor of the period was actually like, since most people have an entirely wrong idea of it.

All the people who worked to transform the theatre were studio craftsmen, specially drafted for the job, and almost all the effects used came from the studios after use during production. Many of them will be made available for exploitation purposes for the picture's general showing.

AN innovation for the première was specially composed music, to serve as a prelude to the picture and to entertain the audience while awaiting the arrival of Queen Mary. This was the work of Jean Auriac, who composed the music for the film.

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Whether a campaign, planned with an eye to exploitation possibilities, and a lavish première for prestige purposes, will have a material effect upon the success of the film on release remains to be proved. But the effort has been made; and it is at all events noteworthy because it indicates careful long-term planning in a field where in the past far too much has been left to casual inspiration.

The Showman

Willard Parker and Anita Louise in THE FIGHTING GUARDSMAN (Columbia), for early release

COUNCIL BANS XMAS SHOWS

THE Works Committee of Southampton Council has decided to refuse applications from circuit houses in the town for permission to open on Christmas Day.

When applications were received, the committee approached the Southampton section of the C.E.A. before making a decision.

The matter when discussed at a meeting of the section resulted in a majority vote against Christmas Day opening.

During the war years special permission was given for the opening of Southampton kinemas on Christmas Day because of the large number of troops and war workers in the town.

Bristol licensing justices have granted the transfer of the music and dancing licences of the Whiteladies Ballroom, and the music licence of the Whiteladies Restaurant to C. V. French, manager of the Whiteladies kinema.

U.S. ARMY RENTALS FIXED FOR 16-mm. FILMS

RENTAL scales for the exhibition of 16-mm. films to soldiers in overseas areas have been established by U.S. Army officials and representatives of the foreign departments of the distributing companies.

The new rental-paying agreements, negotiated separately with each distributor, will go into effect after October 31, when the free distribution of films to soldiers ceases.

Here is the way the payment plan will work. The Army and the distributors, jointly, will grade each picture purchased according to merit and classify them "AA," "A," "B," and "C." These classifications will govern the percentage of the admission gross which will be turned over to the distributor.

The scale ranges from 20 per cent. for the "C" grade films to 40 per cent. for the "AA" films. The Army will estimate the number of soldiers to see a picture in a particular area and charges will be computed on the basis of a 10 cent admission charge.

By this method, if the Army reported that 500,000 soldiers saw a particular picture, the admission gross would be $50.000. If the picture were an "AA" film, the distributors would receive $20,000, or 40 per cent. If the picture were a "C" picture, the distributors would receive $10,000, or 20 per cent.

This arrangement will be in effect for six months. Then each territory will be revalued, since there is a possibility that 35 mm. equipment will be available by then. At that time, it is indicated, arrangements will be made which already exist in the European area. There the companies get a straight 30 per cent. on all 35 mm. pictures.

KINEMA BECOMES A FACTORY

The Royal Cinema, Wallgate, Wigan, is being converted into an electro-plating factory. One of the directors of the new venture is D. Noar, manager of the Castle Cinema, Hindley, and proprietor of the Royal Cinema.

SHOP STEWARD DISMISSAL ARBITRATION

ALLEGED wrongful dismissal of a shop steward at Gainsborough Studios was the subject of an inquiry by the National Arbitration Board on Friday last.

The N.A.T.K.E. pleaded that the man had been victimised, and this was denied by the studio management.

The case arose from an incident at the studios in July last when a call for Sunday work was called.

A decision is expected next week.

NO NEWSREEL IN 600 KINEMAS?

The abandonment of the supplementary newsreel contract which has been criticised by the C.E.A. General Council would deprive no fewer than 600 kinemas of a newsreel.

This fact was stated at a discussion between the Newsreel Association and the C.E.A. representatives at a recent meeting, when the abandonment was proposed.

The figure, 600 kinemas, is double that estimated by the C.E.A.

No Two-Way Booking Yet

The K.R.S. does not consider it possible at present to revert to the two-way booking plan. Members of the London and Home Counties C.E.A. were informed of this decision in a letter from General Secretary W. R. Fuller at their meeting last week.

Members agreed to the revised poster charges presented by L.P.A.A.

East Ham Council had suspended the seat price rule following a branch deputation.

Members decided to forward a letter of thanks to solicitor Norman Hart for the way in which he successfully conducted the C.E.A. case for S.O. versus the L.D.O.S. at the last L.C.C. licensing sessions.

FIRST INDEPENDENT USES TECHNICOLOR

British National is the first independent production company in this country to be able to use Technicolor. A contract has now been signed. Under it two reels of the current production, "Meet the Navy" will be in colour, and the forthcoming "Song of Romance" will be an all-Technicolor production.

Evelyn Ankers as she appears in Universal's INVISIBLE MAN'S REVENGE, which is set for G.F.D. release

Halifax's Thanks for War Film Distribution

"Kine." Cable from "Motion Picture Daily," New York

AMBASSADOR LORD HALIFAX at the British M. of I. luncheon honouring the U.S. film industry praised it for distributing British war films. Eric Johnston, head of the M.P.P.D.A. responded that the American industry is dedicated to collaboration with the British industry.

STUDIO CHIEF Henry Ginsberg, in a New York interview, disclosed that his company will produce 20 films in 1946 costing thirty-two million dollars, all class A, plus about ten from outside producers.

THE BRITISH LOAN arrangements concluded last week in Washington ends further freezing remittances of U.S. film money in England and is considered to lead to a lightening of the British film quota.

NUNALLY JOHNSTON, of International Pictures, has said that the publicity build-up of Rank pictures in the U.S. by the new United World will make British players more attractive to the U.S. market. Spitz and Goetz, of International, are to release through United.

THE GOVERNMENT lessening of war-time E.P.T. next year is seen as a saving by film companies of 75 million dollars.

THE GOVERNMENT has lifted business controls on all countries except Germany, Japan, Portugal, Sweden, Switzerland, Litchenstein and Tangier.

★ *The Reason why Advertisements in the "KINE." are a complete Campaign is because nearly*

5,000 COPIES ARE SOLD *(certified)*

EVERY WEEK

ALL THE YEAR ROUND.

Insist on Net Sales Certificates.

DON'T BUY BLIND!

MEMBER FEARED POLITICAL ASPECT OF POST-WAR M. of I.s

"M. of I. Films Should Not Be Shown"—Carried by 9 to 7

"THAT Ministry of Information films should not be shown, and that delegates be instructed accordingly" was the decision arrived at by a small majority at the last meeting of the Birmingham and Midlands branch of the C.E.A., over which B. T. Davis (chairman) presided. A resolution to admit the Trade Press was carried.

The discussion arose following comments by F. P. Cozens upon the report of the General Purposes Committee.

E. B. GOLD considered that as stock was allocated on a percentage basis the making of M. of I. films would not affect the position. He pointed out that members always had the option to show or not to show these films. Further, it was only a question of one 15-minute film every three months.

A. G. MAY thought that if the films were produced pressure might be exerted to see that they were shown. If they were entertainment they would welcome them. During the war M. of I. films were entertainment, but if they were now to enter the realms of politics they would become dangerous and they would be better without them. Pre-war, there were many good shorts; he instanced a series "Points of View," and there was a public for good-type interest films.

If the C.E.A. as an association supported the Ministry it was committing the members to show something for which some kinemas had no market. "Why should we indirectly subsidise the Ministry of Information in making films when it was well known that various subjects the newsreel cameramen would like to feature were barred by the Ministry?" he added.

M. DENT thought they should help the Government if the films were interesting and short. They should have a voice in what is to be shown, and he was of the opinion that they would be making a big mistake if they did not support the Government.

T. MCDERMOTT was of the same opinion.

A. W. ROGERS thought it was time that the Ministry was wound up.

Mr. PAUL thought that during the war M. of I. films were definitely of interest, but they were introduced at a time when there was a Coalition Government, which was non-Party. The Government was now a Party Government, and any Government Ministry must become political.

H. B. LANE was in favour of the recommendations made by the officers of the association.

L. C. HOLDERNESS considered that the subject-matter of the films should be submitted to the Trade for censorship.

The CHAIRMAN said that if the Ministry did not know what the public wanted and asked the Trade to tell them, it clearly indicated that the M. of I. was just creating a job of work. It had been established for the purpose of the war. It had now ceased to be of value and should be wound up.

A. W. ROGERS proposed and A. G. MAY seconded the following resolution:—

"That M. of I. films should not be shown and that delegates be instructed accordingly."

On being put to the vote the resolution was carried by nine votes to seven. Other members remained neutral.

National Agreement

THE question of the N.A.T.K.E. national agreement was referred to a sub-committee for examination and to report back to the branch. This sub-committee will consist of B. T. Davis (chairman), K. F. Jones (vice-chairman), E. B. Gold (A.B.C.), E. Mitchell (G.-B.), F. P. Cozens and A. G. May.

Meetings Open to Press

A DISCUSSION concerning the reporting of meetings of the branch was opened by Mr. COZENS, who proposed the following resolution: "That the Trade Press be admitted to branch meetings."

This was seconded by C. W. HUTCHIN, and he was followed by M. DENT, who spoke in support of the resolution.

H. B. LANE thought we should be much better without the Press. At one time it was admitted to their meetings, but it was found unsatisfactory, and they were excluded.

A. G. MAY spoke strongly in support of the resolution. He pointed out that everything said at meetings of many branches was published in the Trade Press, but the Birmingham and Midlands branch did not receive the publicity it merited.

E. MITCHELL thought that the branch, which was held in high esteem by the General Council, had carried on successfully for many years without the Press. A large majority of branches did not admit the Press and members would not have the same freedom of speech that they had enjoyed in the past. He strongly urged caution, and suggested the matter be deferred.

On being put to the vote, the resolution was carried.

Hepworth's Hospital Film

IN his report of the activities of the Hospitals and Charities Appeal Sub-Committee, LESLIE HOLDERNESS informed members that Cecil Hepworth had visited Birmingham to take shots of the Queen Elizabeth, Royal Children's and Royal Cripples Hospital, and had produced a film of 600 ft. This had been viewed by the sub-committee and sent to London to be edited to 300 ft. The suggested commentary on the film had also been received, and when a copy of the finished product was available it would be shown to all members.

H. B. LANE reported that three of the films reviewed by the Sunday Films Committee at its usual monthly meeting were considered unsuitable for inclusion in Sunday programmes.

Members welcomed the news that the health of W. H. Bull (hon. treasurer) continued to show some improvement.

Screen-time Appeals

TWO applications for publicity were dealt with. A request from the Ministry of Labour to exhibit slides publicising the setting up of a register of disabled persons was acceded to, subject to the discretion of the managements concerned. The Birmingham Corporation Estates Department's application to exhibit an appeal in connection with emergency housing was rejected as the subject-matter they wished to include would require a short film. It was, however, agreed to recommend that posters in support of the appeal be exhibited in the foyers of kinemas.

The annual meeting of the branch was fixed for Friday, January 18, 1946, and will be preceded by a lunch at the Imperial Hotel, Birmingham. The next monthly meeting of the branch will be held on the following Friday, January 25.

BIRMINGHAM

For Trade Show on Wednesday

Barbara Mullen, David Farrar and Bobbie Howes as they appear in TROJAN BROTHERS (Anglo-American), for trade show next Wednesday. *(See page 45)*

BIRMINGHAM SETS UP CHARITY COMMITTEE

Two Collections Per Year is New Standard

THE newly formed Birmingham and District Hospitals and Charities Appeal Fund committee of the Birmingham and Midlands branch of the C.E.A. has set the target of £10,000 for local charities in its initial year.

In order that all managers and manageresses of kinemas in Birmingham and district should be acquainted with this, the sub-committee appointed by the branch invited them to an informal luncheon at the Imperial Hotel, Birmingham, on Friday.

The chair was taken by B. T. Davis, who thanked the supervisors of the circuits for their help in the inauguration of the fund.

He was supported by "Ken" Jones, "Leslie" Holderness and "Alf" May, members of the sub-committee.

Mr. May, who, with Mr. Holderness, are joint organisers of the appeal, said that after giving consideration to the many requests for assistance from charities of all kinds the officers of the branch felt that the time had come when they must definitely say they could not go on responding to appeals *ad infinitum*.

Their duty to the public was to entertain them, and not make collections from them on every possible occasion. Therefore, the decision had been made by the branch that the number of appeals in any year should be limited to two—one national and one local.

In the future, however, they hoped to be able to increase the scope of the fund and embrace the whole of the territory within the Birmingham and Midlands branch, covering some 320 kinemas.

ODEON COMES BACK TO TOWN

The departments of Odeon still functioning from Moor Hall, Cookham, are now preparing to return to London. They will leave for Albion House this month.

On Tuesday evening last week a farewell party was held at Cookham, at which the Moor Hall departments, and the departments at Marlow, also leaving for London this month, were present.

A presentation of a gold wrist watch was made to Miss Freda Salberg by G. F. R. Marshall, Odeon's accountant and assistant secretary, on behalf of all those people leaving for London. Mr. Marshall expressed the gratitude which was felt by everyone for the help which had been shown them by Miss Salberg, who for more than five years has been responsible for the welfare of all the evacuated staff at the Hall.

FAN CONTEST FOR CHILDREN'S CLUBS

The West Wickham Odeon the National Children's Club has come to mean something in a civic sense, quite apart from representing a strong body of present and future patronage.

P. Farmer, manager, has organised a very successful essay competition based upon the pictures the boys and girls have seen on Saturday mornings, and out of a membership of 840 a big proportion has put in entries, many of them very creditable ones.

In addition, the club is sending to children in the Beckenham Hospital a large number of Christmas cards and calendars—all home-made, and all the more effective for that.

C

How C.E.A. Membership Benefits News Theatres

FULLER'S REPLY TO N.S.T.A.

THE view expressed last week by the News and Specialised Theatre Association that as a minority of the C.S.A., their particular interests had been submerged, is rebutted in a statement issued last week by W. R. Fuller, general secretary of the C.E.A.

Mr. Fuller also replied to the charge that the N.S.T.A. had been unable to take the necessary independent action owing to the C.E.A. claiming to speak for all exhibitors on all occasions. He said:

"Looking back over the past years I have a distinct recollection of going to a good deal of personal trouble on the following occasions:—

"(a) To make specialised arrangements in relation to quota and for the entry into this country of specialised continental films.

"(b) Arranging for special meetings with the Customs and Excise when the film stock tax was proposed.

"(c) Getting and maintaining privileged hours of opening at the outbreak of war when all kinemas were immediately closed.

"(d) Getting the newsreel theatre omitted from the necessity of crossing over when it was necessary to make these arrangements for all other exhibitors.

"I merely mention these things in the interests of accuracy and not to arouse any controversy because our interest in the newsreel theatres continues as we have a number in membership.

"If later on the three or four who conduct news theatres and who have resigned from the C.E.A. desire to return to membership, we shall welcome them back."

1 *Who Decided for* 120,000

At the Oldham (Lancs) Town Council meeting, on Wednesday last week, Alderman Shepherd said that he was the only member of the Watch Committee who turned up at the exhibition of a film at a local kinema which the committee had decided to view to see if it was suitable for Oldham.

He said he sat alone in the kinema and had to give a decision for 120,000 people. He passed it as suitable "A" subject. Had he turned it down entirely it would probably have been shown in neighbouring towns and advertised as the film Oldham banned.

Members of the Chingford Odeon National Children's Club have collected 1,427 books for the Forces in a three weeks' drive.

Jon Hall and John Carradine as they appear in THE INVISIBLE MAN'S REVENGE, a Universal subject for G.F.D. release

BUTCHER PRODUCES FILM ABOUT INDIA'S SOLDIERS

BUTCHER'S new subject, "India Strikes," has been dedicated to the Indian fighting forces. It comes at a time when audiences are naturally interested in India and in the Indian soldier who won 31 Victoria Crosses during the war.

BISHU SEN

F. W. Baker, managing director, had the idea of making a film about India when his company distributed "Tunisian Victory." That film carried only brief reference to the Indian soldier—so Mr. Baker decided that a film should be made wholly about the Indian fighting forces.

Bishu Sen, a young Indian producer, was contracted to make the film. His collaborator was Carl Heck.

The M. of I., War Office and the India Office have all helped in the making of the film. The completed picture is being given to the M. of I. for distribution other than in Great Britain or to British Forces overseas.

Further, Mr. Baker intends to hand all profits from the home market run of the film to the India Office for distribution to Indian charities.

LEGION'S FILM

The British Legion film "Good Neighbours" was shown in the following places:—

Tottenham, from December 3; Axminster, from December 8; Bollington (Cheshire), Featherstone (Staffs), Findon (nr. Wellingborough, Northants), and Honley (Yorks), from December 3.

BOX PRODUCTION BREAKS ALL ODEON RECORDS

John Davis, managing director of Odeon, has sent this letter to Frank Ditcham, managing director of G.F.D.:—

"It gives me pleasure in advising you that Sydney Box's 'The Seventh Veil' has broken the all-time record on its London general release.

"In our 80 London theatres 'The Seventh Veil' has taken over 10 per cent. more than any picture we have played, either British or American, and at 41 theatres created an individual all-time record for the theatre."

MANCHESTER REJECTS NEW KINEMA PLAN

Manchester Corporation Town Planning Committee has refused to sanction the building of a kinema and shops in Denmark Road, and Webster Street, Moss Side, on the grounds that the area is about to be developed and that the use of the site as proposed would be inconsistent with the replanning of the district as a whole.

New Manager at Shepherd's Bush

F. H. Trezona has joined the S.M. Super Cinema circuit as manager of the New Palladium, Shepherd's Bush.

Trezona has been in the trade nine years. Formerly with Sound and Movement, and Union (A.B.C.), he has been connected with the entertainment business for about 25 years. For some time local secretary of the Trinity College of Music, he was founder-secretary of the Camborne, Cornwall, Competitive Musical Festival.

NORTH LINCS. WILL CHALLENGE ASSESSMENTS

90 to 300 per cent. Increases

RATING assessments in the area of the North Lincs C.E.A., which show an increase of from 90 to 300 per cent., are to be opposed by the branch which has retained Sidney H. and D. Graham Motion to present the exhibitors' case in the proposed appeal.

Concern was expressed at the increase in the rating assessment of some kinemas in the branch area.

The secretary reported that as instructed by the last meeting he had written to F. Prior, of Nottingham, invoking his assistance in presenting the appeal against the assessments. Mr. Prior, however, had replied regretting his inability to assist the branch owing to pressure of his other duties.

A discussion then took place upon the advisability of appointing a local firm of surveyors to deal with the matter, who would have experience in local assessments, or whether they should engage the Association experts, Sidney H. and D. Graham Motion, to represent the branch.

It was eventually decided to approach this firm and ask them to act for the branch.

Newsreel Contract

THE branch decided to support Coun. Mears' resolution at the General Council that immediate steps be taken to have the supplemental newsreel contract annulled.

Charity

A REMINDER was given that the collection for the Mayor of Grimsby's Christmas Relief Fund will be taken during the week beginning December 10.

Congratulations

BEFORE opening the business Mr. Bell congratulated the branch secretary, C. Clow, on his election to the Grimsby Town Council on November 1.

He also welcomed T. C. Badley, of Spilsby, C. White ley, of Barton-on-Humber, and J. G. Laws, who has returned to the Savoy, Grimsby, after service with the Intelligence Corps.

T. D. Bell presided, supported by G. R. Holton, C. Whitelay, J. Edmundson, R. B. Jones, J. B. O'Keefe, V. Burton, T. C. Badley, C. Clow, and J. G. Laws.

TELEVISION NEWS KINEMA

A news kinema with television facilities may be one of the features of a new fairground to be developed at Portobello by Jo Leonard, Glasgow fairground operator.

The Rake's Progress

....“ONCE MORE IT IS THE PLEASING DUTY OF THIS DEPARTMENT TO REPORT THAT BRITISH FILMS DURING THE PAST WEEK HAVE SWEPT THE BOARD.”
The Sunday Times

....“I'M HAPPY TO BE ABLE TO TELL YOU THAT ‘RAKE'S PROGRESS’ IS ONE OF THE BEST PICTURES I'VE SEEN FOR MONTHS....WOMEN WILL ADORE REX HARRISON'S WICKED PROGRESS.”
Sunday Pictorial

....“STILL ANOTHER FILM TO MARK THE ENORMOUS ADVANCE THAT BRITISH PICTURES HAVE MADE.”
The Daily Mail

....“I HAVE AN IMMENSE REGARD FOR THE TEAM OF SIDNEY GILLIAT AND FRANK LAUNDER....I SUCCUMB LIKE ANY SCHOOLGIRL TO THE CHARM OF THAT POLISHED LIGHT COMEDIAN, REX HARRISON.”
The Daily Sketch

....“WITTY, EXCITING AND ROMANTIC.” *The Evening News*

THIS LOVE

MOTHER LOVE . . . [illegible] emotion in the world . . .
picture of immeasurable appeal to young and old, tough or te[illegible]
hearted, ingenuous or sophisticated . . . a woman's picture, yet a
picture, too . . . *human different, and tremendously moving*
It has the stars, the story, the emotional pull . . . plus
child actress whose natural charm has never been equalled

Directed by WILLIAM DIETERLE . . . Produced by HOWARD BENEDICT

Based upon the play "COME PRIMA MEGLIO DE PRIMA" by LUIGI PIRANDELLO

GFD

PROVINCIAL TRADE SHOWS

MANCHESTER	Gaumont	-	Tues., Dec. 18 at 10.45 a.m.
CARDIFF	Empire	-	Wed., Dec. 19 at 10.45 a.m.
BIRMINGHAM	Scala	-	Wed., Dec. 19 at 10.30 a.m.
LIVERPOOL	Futurist	-	Wed., Dec. 19 at 10.45 a.m.

RELEASED FEBRU

OF OURS

LEEDS - - -	Scala - - -	Wed., Dec. 19 at 10.45 a.m.
SHEFFIELD - -	Cinema House	Wed., Dec. 19 at 10.45 a.m.
NEWCASTLE -	Essoldo - -	Wed., Dec. 19 at 10.30 a.m.
GLASGOW -	La Scala - -	Wed., Dec. 19 at 10.45 a.m.

RY 25th, 1946

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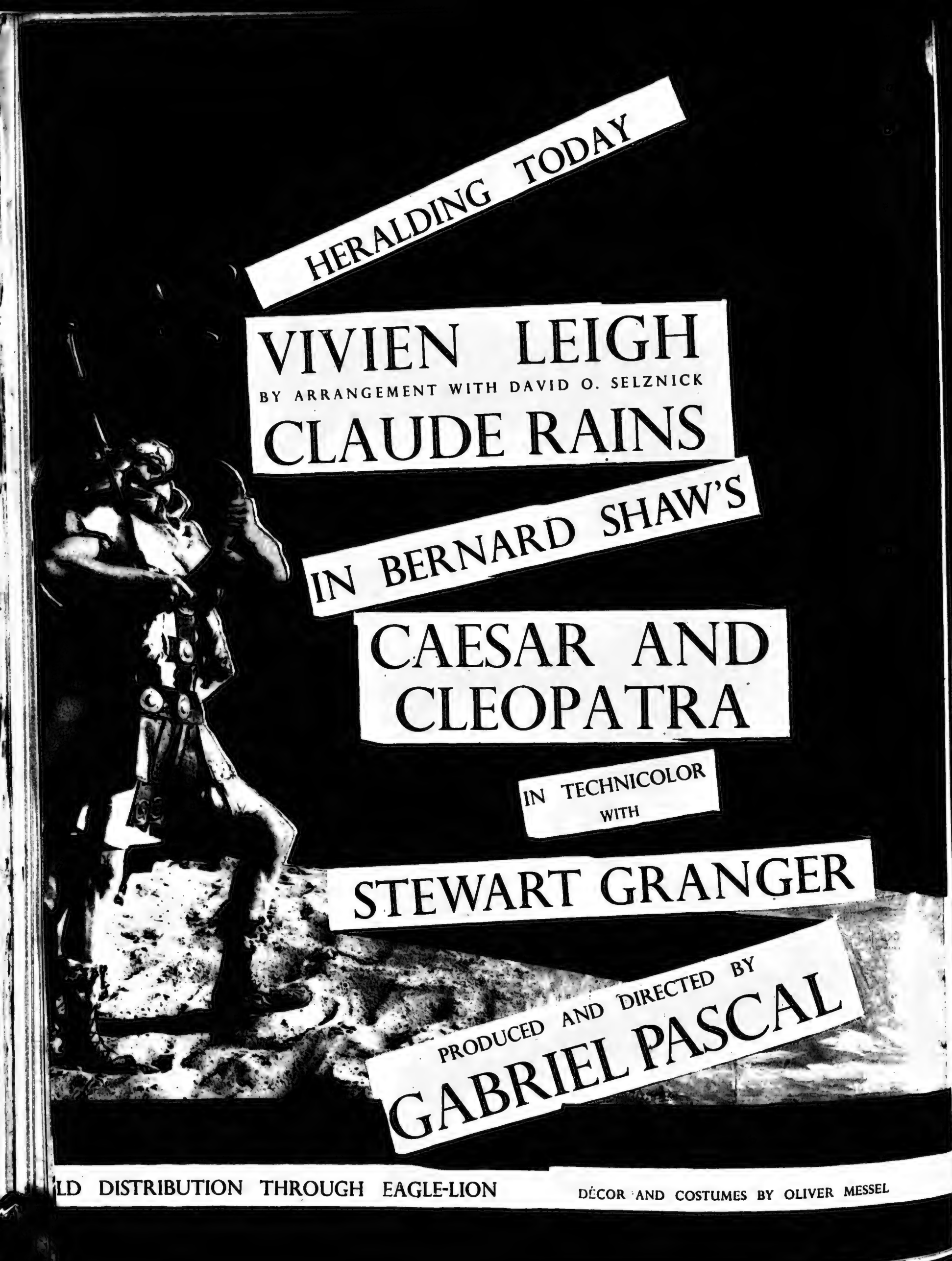

HERALDING TODAY
VIVIEN LEIGH
BY ARRANGEMENT WITH DAVID O. SELZNICK
CLAUDE RAINS
IN BERNARD SHAW'S
CAESAR AND CLEOPATRA
IN TECHNICOLOR
WITH
STEWART GRANGER
PRODUCED AND DIRECTED BY
GABRIEL PASCAL
LD DISTRIBUTION THROUGH EAGLE-LION
DÉCOR AND COSTUMES BY OLIVER MESSEL

Bolton—for Second Time in Six Months—Rejects S.O.

COUNCILLORS DEBATE FOR 80 MINUTES

BOLTON (Lancs) Town Council has decided by 35 votes to 29 that there should be no Sunday kinemas for Bolton.

This is the second time within six months that the question of Sunday kinemas has been raised. In June the Council voted against the opening of kinemas on Sunday by 33 votes to 26.

Ald. Lowe moved a resolution that the first step should be taken towards the opening of kinemas on Sunday, namely, that application be made to Parliament for powers enabling the licensing authority, under the Cinematograph Act, to allow Sunday shows.

Ald. Lowe explained it would not be a decision of the Council alone. If his resolution was passed the Town Clerk would have to call a town's meeting.

He said that the subject of Sunday kinemas could be approached in the spirit of "puritanical fanaticism" or in the spirit of "sweet reasonableness," with a sincere appreciation of the other man's point of view. He questioned whether a petition signed by 1,800 ratepayers and forwarded to the Town Clerk by the joint secretaries of the Bolton and District Convention Council was admissible.

The Town Clerk advised that the correspondence was admissible, and the Mayor (Ald. Demaine) ruled that the Council was the proper place in which to bring it.

The Petition

The petition asked that the Council would resist any attempt to open kinemas on Sundays, and went on: "We feel that such action will prevent the raising of spiritual and moral principles and values at a time when these are of immeasurable importance."

The debate which followed lasted 80 minutes, and the public gallery was crowded, among them many representatives of the kinema trade.

Declaring that "Crabbed age and youth cannot live together, especially in Bolton on a Sunday evening," Coun. Currier, who is the youngest member of the Council, referred to the large numbers of young people who go out of town for Sunday entertainment.

Sunday entertainment is available at nearby Manchester, Chorley and Bury.

Coun. McCall thought Bolton was a miserable town on a wet Sunday, and the people were entitled to a little brightness.

Coun. Dr. Savage thought there was too much "penny in the slot" entertaiment to-day.

Nigel Bruce as he appears in PURSUIT TO ALGIERS, a Universal film for G.F.D. release

Ted Donaldson, Conrad Magee and Ace, in ADVENTURES OF RUSTY (Columbia), for early Trade show

NORTHERN MANAGERS' SECTION FIXES ITS SUBSCRIPTION RATE

Majority of Non-Nominees Attend

A snappily-phrased agenda notice attracted 42 managers to the second meeting of the Northern branch Managers' Section; 20 nominees and 22 non-nominees. The atmosphere was appreciably more cordial than at the inaugural meeting.

One of the agenda's items—"The subscription is nil for nominee managers"—was contradicted by a decision that all members, nominee and non-nominee, should pay an annual subscription of £1 1s.

The meeting proceeded to widen the basis of equality by agreeing unanimously that non-nominee managers should have the right to move resolutions dealing with the legitimate business of the Section, and to vote on all such resolutions, pending the amendment of the C.E.A. rules for the establishment of an effective non-nominee status.

The nominee managers elected R. C. Sydney-Wilmott, manager of the Odeon, Newcastle, and already an officer of the Odeon Managers' Association, as Northern Section delegate.

The working committee to formulate an agenda for submission to the national body, which is to meet shortly in London, was constituted: Chairman, Robt. Gilbertson (Royalty, Gosforth); secretary, Fred McCulloch (Picture House, Horden); delegate, R. C. Sydney-Wilmott; Leslie Shawcross (Queens' Newcastle), John Dixon (Westgate, Newcastle), R. J. Wilkinson (Imperial, Dunston) and T. Smith (Grainger, Newcastle).

COMMONS AND LORDS DISCUSS FILMS

CRIPPS GIVES U.S. MADE-IN-BRITAIN FIGURES

LAST Thursday, in the House of Commons, B. Levy asked the President of the Board of Trade what had been the annual profits accruing to the British film Industry from the exhibition of its product in the U.S.A. for the years from 1935 to the present, to offset the export of sterling in respect of U.S. films shown here; how much money had been spent annually over the same period by U.S. film companies on productions in England; and what had been the annual proportion of British and U.S. feature films manufactured between 1935 and 1945, inclusive.

Sir Stafford Cripps said he regretted that the information asked for in the first part of the question was not available. On the assumption that the total expenditure of United States companies on the production of films in this country was roughly twice the labour costs of the British commercially produced features acquired by their British associate companies for distribution in Great Britain, the approximate amounts for each renter's quota year since the commencement of the Cinematograph Films Act, 1938, were as follows:—

1939	£1,900,000
1940	£1,900,000
1941	£900,000
1942	£1,200,000
1943	£1,200,000
1944	£1,200,000
1945	£400,000
(in each case year ending March 31)	
and eight months to November, 1945 ...	£1,200,000

Any revenues earned in the United States by the distribution of such productions might be retained in the United States.

The numbers of British and foreign long films registered under the present Act and the Act of 1927 (which roughly approximated to the numbers of features pro-

Continued in column 4

Moyne Committee Not to be Copied

IN the House of Lords on Wednesday Lord Grantley asked the Government whether, in view of the approaching expiration of the Cinematograph Films Act of 1938 and of the position in which British film producers found themselves as a result of the war, they would agree to setting up without delay a Committee to consider the position of the British film Industry on similar lines to the Moyne Committee of 1936; and, furthermore, whether it would not be advisable to appoint to such a committee at least two persons who had some knowledge of the complexities of the film Industry.

Lord Pakenham, Lord in Waiting, said that the Act of 1938 still had more than two years to run, and the Government was not prepared to be committed at this stage to setting up a committee to consider the position of the British film Industry on similar lines to the Moyne Committee of 1936.

Continued from column 3

duced respectively in this country and the United States) since April, 1935, were:—

	*British**	*Foreign*
1936	215	506
1937	225	521
1938	228	614
1939	103	501†
1940	108	368†
1941	65	393†
1942	46	455†
1943	62	453†
1944	70	374†
1945	67	377†
(In each case, year ending March 31)		
and eight months to November, 1945	46	216†

**Including films produced in Great Britain for United States companies' British associates.*

†Excluding Continental films registered under Section 4

STUDIO NEWS AND VIEWS

By "KINE." Correspondent

B. of T. Studio De-requisitioning Promise is Being Kept—A.B.P.C. Puts its First Foot Back into Elstree—Bi-Lingual Film Plans

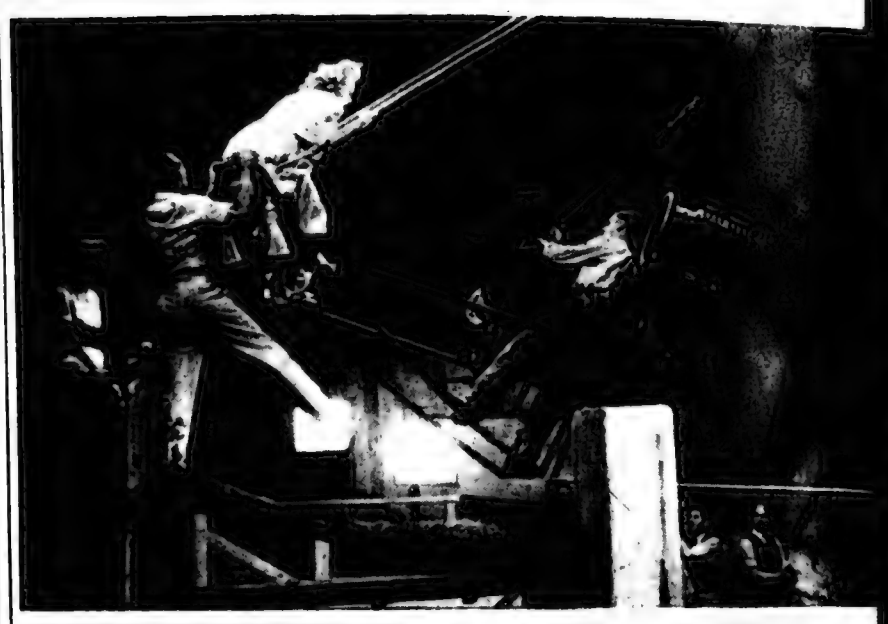
IN August the Board of Trade, following increasingly strong criticism from the production industry, guaranteed that 50 per cent. more studio space would be derequisitioned by the spring. The Board stated on that occasion that A.B.P.C. studios at Elstree would be among the regained production space. Well, that guaranee is materialising and this week T. J. Morrison, head of A.B.P.C. scenario and reading department, has moved into the studios at Boreham Wood.

Morrison and his team start work immediately to prepare scripts for production as soon as equipment can be made ready and the studio fully occupied for production.

A journalist before entering the studios and facilities, was able to fix his lighting and start filming within one hour of connecting up to the mains. This in spite of the fact that there were some 40 to 50 glass showcases, none of which could be moved or tampered with, and these, naturally, presented some difficult problems of reflection.

Mrs. C. Minter, wife of the managing director of Renown, left for Paris on Saturday last week for discussions with regard to the production, both in France and England, of bi-lingual films, and also the disposal of the British rights of films in the French Colonies.

While Tessie O'Shea provides her version of the romantic number "So Would I" she was hurtled through the air over the boating lake set at such height and speed that the cameraman could not keep her in focus. This was remedied by fixing the camera to the swing for the shot taken at Sound City where the first British post-war musical LONDON TOWN is being produced and directed by Wesley Ruggles



Phyllis Returns

Director Bernard Knowles and the Gainsborough unit (D. Peirce, Angela Martelli, C. Wheeler, Cyril Knowles), welcome back Phillis Calvert to Shepherd's Bush after a year's absence. Picture was taken on the first day of THE MAGIC BOW production

film business, he has many scripts to his credit, including "The Stars Look Down."

Three pre-war members of the scenario department have rejoined Associated British. They are, Doreen ("The Man in Grey") Montgomery, Dudley ("The Housemaster") Leslie, and playwright J. Lee Thompson.

Robert Hall, Stephen Clarkson, Walter Summers and F. Gotfurt are also on the team.

RENOWN PLANS BI-LINGUAL PRODUCTION

DURING RECENT months a number of producers have been planning Continental production. John Stafford, for example, intends to make his "Quo Vadis" in Italy.

A STUDIO UNIT TRIES DOCUMENTARY

THE JILL CRAGIE unit, working on Arthur Rank's first full-length documentary, "The Way We Live" (Two Cities) has been having an interesting time working on actual interiors down at Plymouth.

Using a Vinten and Mole Richardson lighting set, Laurie Freeman has been filming inside actual homes.

Three sequences were filmed in a house about 12 yds. square, and although five people appeared in these shots they were still able to track.

The house had actually been blitzed, but after the walls had been painted and blankets fixed on the roof for sound little further difficulty was experienced.

Filming a scene in the Plymouth museum where Peter Willis and Patsy Scuntlebury, a local girl, are examining Sir P. Abercrombie's model of the new Plymouth, Freeman, despite the fact that he has been used to Denham

A.C.T. HAS APPOINTED EMPLOYMENT OFFICER

MAJOR B. J. HOPKINS has been appointed Special Employment Officer by A.C.T. This appointment has been made in view of the large number of film technicians serving in the Forces, and he will be responsible for their reabsorption in the industry upon their release.

For the past eighteen months Major Hipkins has been 2nd in Command of two different Army film units—the S.E.A.C. Film Unit, where he was responsible for all the material shot, and the Civil Affairs Services (Burma Unit), where he organised the production side of the unit.

He has been in the Army since 1939. Before the war he was working as film editor and in other capacities at British Movietonews, G.-B., Technicolor, Merton Park and Ealing.

Mrs. Bessie Bond has been appointed as additional organiser to work with H. Craik. She has been on the A.C.T. staff for two years.

WATCHING GREENE MASTER LIGHTING

ONE OF THE more difficult scenes for Marcel Hellman's "Wanted for Murder," which he is making at Welwyn for 20th-Fox, has been the Chamber of Horrors' sequence.

Max Greene provided a topic of conversation at the studio this week for his lighting of this set. The action calls for the smashing of one of the wax figures, which had to look like star Eric Portman.

Greene's problem was to light it in such a way that the terror of the place would show up. To put strong arcs on it would destroy the illusion — to under-light would hamper the camera. So severed heads from the French revolution were shot almost in darkness, the lighting being obtained by clever manipulation of baby "cams" held by hand or by masked lamps cunningly gauzed.

Greene, who is associate producer as well as director of photography, says that this set is one of the most difficult he has ever had to light.

The wax effigy of the hangman, which stands gripping a leather thong for pinioning those about to be hanged, has been specially constructed by experts at Madame Tussauds to resemble Portman, who gave eight special sittings for the modelling. A dummy built by the art department was used for rehearsals.

TECHNICAL CREDITS FOR "BOW" AND "NAVY"

HERE ARE the latest technical credits to hand:—

"THE MAGIC BOW"
(Gainsborough)

A story about the life of composer Paganini, starring Stewart Granger. Studio:— Shepherds Bush.

Executive producer, Maurice Ostrer; producer, R. J. Manney; director, Bernard Knowles; production supervisor, (Albert) Fennell; production manager, Fred Gunn; camera (lighting), Jack

Everyone in the production business has taken an interest in Gabriel Pascal's CÆSAR AND CLEOPATRA, some of us have criticised it, others have praised it. But at last this £1,000,000 production is finished and will be premiered to-day (Thursday), at the Marble Arch Odeon

DOCUMENTARY FEDERATION IS MAKING FIFTY FILMS

THE Federation of Documentary Film Units, set up early this year by the independent documentary companies to promote the production of documentary and educational films on the widest possible scale, represents one of the most experienced groups of documentary technicians in the world.

Barry K. Barnes with dog Wendy as they appear in John Corfield's BEDELIA, now being made at Ealing

The original founder units, Basic Films, Documentary Technicians' Alliance, Films of Fact, Merlin, Realist Film Unit, Seven League Productions, and World Wide Pictures, have now been joined by Halas Batchelor, which specialises in cartoon, model and animation work.

Over fifty films are in production at the present.

All the units are engaged on work for the Ministry of Information. Ministry subjects include *Radar* and *Jet Propulsion* (part of a group sponsored by the Department of Scientific and Industrial Research); *Textiles, Civil Engineering, Food Manufacture* and *Domestic Service* (in the Ministry's Post-War Career series); *Casual Caller*, to show Civil Servants how to deal with inquiries; and *Your Children's Meals, Winter Milk* and *Smoke Abatement.*

Factory Sites

Worker and Warfront, the monthly factory magazine prepared by Films of Fact for the Ministry, reached its eighteenth and last issue in October. It is being succeeded by a new series, *Britain Can Make it.*

Also among the films for the Ministry of Information are four of the experimental series of educational films commissioned by the Ministry of Education.

Units are also producing for the British Council. Merlin Films has recently undertaken production of a new monthly magazine of scientific, industrial and cultural developments in Britain for showing abroad.

Gas Companies' Film

Films are also being made for a number of other sponsors. Films of Fact has completed the housing film, *Land of Promise*, for the gas industry, and is working on a project for the Manchester City Corporation, which is to include 13 films.

World Wide Pictures has recently completed the first film to be commissioned by a trade union, *Unity is Strength*, for the Amalgamated Engineering Union.

Cox; supervising art director, John Bryan; art director, Andrew Mazzei; sound supervisor, B. C. Sewell; camera operator, Jack Asher; sound recordist, S. Wiles; boom operator, C. Wheeler; dress designer, Elizabeth Haffenden; editor, A. Roome; 1st asst. director, D. Pierce; 2nd asst. director, G. Baker; hairdressing, Biddy Crystal; portrait stills, J. Jay; continuity, Angela Martelli; and floor electrician, C. Hillyer.

"MEET THE NAVY" (Br. National)

The screen version of the Canadian Navy show which was put on at the London Hippodrome Studio—Elstree.

Executive producer, Louis H. Jackson; director, Alfred Travers; production manager, Fred A. Swann; 1st asst. director, Gerald O'Hara; joint 2nd assts. R. V. Nelson-Keyes and George Aldersley; art direction, G. Wilfred Arnold; assistant, Geoffrey Somerton; photography, Ernest Palmer, Camera, Moray Grant; sound recordist, Len Shilton; sound cameraman, Bert Blackmore; still photography, Frank Buckingham; wardrobe, Maude Churchill; make-up, Hanry Hayward; assistant, Dave Aylott; hairdressing, Marjorie Whittle; continuity, Joan Wyatt; production secretary, Thelma Orr; focus operator, Frank Drake; boom operator, Eric Baman, assisted by Ted Jarvis; camera loader, Ron Follett; clappers, Brian West; and editor Lito Carruthers.

LAUNDER FINISHES WORK AT DENHAM

PRODUCTION was completed this week on Individual's "I See a Dark Stranger," which Frank Launder has been directing at Denham.

The final scenes to be shot dealt with a gun fight in a tunnel between British Military Police and two escaping enemy agents. Filmed first on location by night, the fight was completed in the studio.

One of the spies, played by David Warde, is killed but manages to pass on his information to an accomplice, Miller, the dark stranger of the title, portrayed by Raymond Huntley.

PROGRESS REPORTS FROM THE OTHER STUDIOS

HERE are a few notes from the progress reports of some of the other current productions:—

"GAIETY GEORGE"

Interesting sidelights on the old-time theatre have been shot at Denham this week, where George King is nearing completion of "Gaiety George," starring Richard Greene and Ann Todd, with Peter Graves (by permission of Gainsborough).

At the end of the last century, when George Howard (Richard Greene) took over the Princess Theatre, entertainment on the English stage was at a low ebb.

He finds the theatre shabby and half-empty. Howard sets about putting his new ideas into being.

"GREAT EXPECTATIONS"

Valerie Hobson has been to Richmond to learn skating for her part in Cineguild's "Great Expectations. Her teacher was Swiss skater Arnold Gerschwiler, holder of Britain's Gold Medals for figure skating.

Richmond ice rink, where the lessons took place and the skating scenes were shot, was transformed into a typical Dickensian scene. The set was built in record time so that the least possible inconvenience should be caused to regular patrons of the rink.

"LOVERS' MEETING"

The final shots of "Lovers' Meeting" were made last week at Ealing. These showed Jimmy Hanley, as a P.O.W., engaged in a life-and-death struggle with a German police dog.

Other scenes included reconstructions of the London VE-Day celebrations.

The film now goes to Charles Hasse for editing.

PERSONAL

I met David Niven last week. He has finished his work on the Archer's "A Matter of Life and Death" and will soon be on his way to the U.S. His next assignment will be a film for Samuel Goldwyn, for distribution over here by RKO-Radio.

Kim Hunter, Hollywood actress, has also finished work on the Archer picture at Denham. She is now on her way back to the States.

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Portugal Can Offer Flourishing Markets

By "Kine." Correspondent

DR. RAFAEL SERUJA

BRITISH producers appear to have largely ignored the potentialities of the Portuguese market—the only market on the Continent where it is possible to get gold for your money without going to the black market, and where the transfer of payments is not beset by too many difficulties.

We occasionally have had visits from executives of important British production firms but rarely could they find an opportunity to spend more than 24 hours in Lisbon—merely the time taken to change planes.

Unsatisfactory Deals

It was therefore impossible for them to contact all the persons they should—or even the more influential members of the Portuguese industry. As a result their deals were most unsatisfactory and in their haste British representatives were forced to conclude arrangements without adequate selection.

Consequently, in this country, at a time when British productions are becoming increasingly popular, your most important pictures are being distributed alongside the product of little independent American producers.

There is, in my opinion, too much reliance placed upon the B.F.P.A. whose representatives over here have not only to speak for your producers but also to act for them. Letters to individual companies, some of them containing interesting propositions, rarely receive a reply. Although the provision of sales matter, stills, press notices has recently improved, for a long time they were not available in Portugal and even now the service is not incapable of betterment.

One British Film

At the moment only one British picture figures on Lisbon's first-run screens. "Professor Smith" (Pimpernel Smith) which is at the Tivoli. The "Silver Fleet" has been booked for Christmas to the Eden, the most modern kinema in the capital.

Within a short time, however, we shall see "Henry V," which, notwithstanding the possibility of it being too Shakespearean for the Portuguese public, is being eagerly anticipated. Another subject to which we are looking forward is "The True Glory."

Embassy Scheme

It may be interesting to recall that the Leslie Howard subject, "Pimpernel Smith," which was officially banned under neutrality regulation in 1942, has only just been passed for exhibition. Nevertheless, some thousands of Portuguese must have seen it during the war because the British Embassy took over its exhibition and exhibited the picture with superimposed titles to "specially invited guests."

The Embassy, by the way, has a private theatre—the Estrela Hall.

G.B. Juniors' Art Show

Manager R. W. Lane, club leader at the Gaumont, Camden Town, Tommy Handley, Donald Rawlings and U. P. Powell, club controller, discuss the exhibits of an all-London G.-B. club painting contest

SURVEY OF KINEMA CLUB ACTIVITIES

G.B. JUNIORS RUN OIL PAINTING COMPETITION

OVER 250 exhibits in oils, water colours and black and white are to be seen at the Gaumont, Camden Town, as a result of an "All London" art competition organised by the Gaumont-British Junior Clubs. This activity resulted in the receipt of over 6,000 entries.

The exhibition is open to the public and has been visited by youth leaders, civic authorities and other interested bodies as well as large numbers of the general public.

The display has been filmed by Wallace Productions under the direction of Donald Rawlings, and will be screened in the next issue of "Cine Magazine," the club newsreel.

BERNSTEIN SHOW REFRESHER FILMS FOR P. of W.

The Granada circuit has made a move to entertain and inform returned prisoners of war—particularly those from the Far East.

Cecil Bernstein thought that these men would be unaware of the important events which have taken place since they were away. He has organised free shows for them at Woolwich, Walthamstow, Harrow, Bedford, Clapham, Enfield, Rugby, Slough, Maidstone and Kingston-on-Thames.

The performances were held on Sunday, and the programme included a composite newsreel, incorporating such items as radar, Pluto, flame defences, battle of the Rhine, flying bombs and V2 rockets, and scenes on VE and VJ days, the V1 film, a new M. of I. short called "Target Berlin" and "The True Glory."

Odeon Clubs Start Sunday School Drive

ARRANGEMENTS were put in hand by Odeon during this month for the release to all clubs of all the specially produced films—the release will start at the beginning of December. At all situations two productions have already been shown—"Tom's Ride" and "Sports Day."

The drive to encourage members in regular Sunday school attendance continued during November. Results are being reported from a number of areas—based upon information received through the Sunday school authorities.

A new road safety scheme has been introduced. Edward McQuaid, the club controller, has given a directive to club chiefs for the preparation of the scheme, which is based upon a system of traffic marshals, selected from the membership, whose duty it will be to conduct parties of boys and girls safely across roads coming to and leaving the theatres.

Christmas Plans

Preparations for Christmas are being made by all members. Everyone is busy devising gifts for the hospitals.

At Barnsley, Aberdeen and Guildford, parties of Dutch children were entertained. At Guildford, the Mayor introduced the party of 48 Dutch boys and girls, who had only just arrived in the country. They sang some of their own folk songs.

The latest sports news comes from the Essex area, where the 12 clubs are forming a football league—matches will take place on Saturday afternoons.

Ritz Children's Club, Southend, sent a message to Princess Margaret wishing her a speedy recovery from her recent operation.

ITALIAN FILM RENAISSANCE

Studios Get Back into Production

By "Kine." Correspondent

THERE are signs of a vigorou revival of the Italian Indu try now that most of the contro imposed by the United Nation régime have been dispensed wit Production is under way in man of the remaining studios: a sta has been made by Ferraria Savone in the manufacture of ra stock and theatre installations ar being overhauled, although ne equipment is not yet available.

Film Exposition

An international film exhibitio to be held in Rome is in prepara tion. Its sponsors anticipate tha it will be comparable to the forme biennial exhibition in Venice, bu of course, with a completely di fent political orientation.

One feature of the exhibition wi be the presentation by Guid Salvini at the Adriano theatre o selected films of foreign origin pro duced during the past 20 years an not previously shown in Italy.

Studios Resume

The famous Cines studios i Rome are being reorganised, an preparations for immediate produc tion are in hand at the magnificen Cinecitta plant.

The Scalera studios have bee de-requisitioned, and "Torna a Sorrento" is in the making wit the famous baritone Gino Bechi.

Another film under the topica title, "Life Recommences," i directed by Mario Mattoli, wit Alida Valli. Alida Valli, lovelie than ever, has, after all not bee shot at Milan as the rumour would have it a little while ago. On th contrary, her manifest pro-Allie feelings during the war were neve hidden.

Another Italian star, Lilia Silv has returned to Rome with he husband, Luigi Scarabello, afte commanding, for a year and a half a detachment of partisans in Pied mont. She is going to play th lead in a film about the partisans

Two new producing companie have been formed at Turin, wher studios at Tirrenia were destroyed but the five excellently equippe stages at Venice are absolutely un damaged.

Mario Soldati is preparing screen biography of Alfre l Nobe for Orbis Films, and Germ "Th Witness," with Ronaldo Lupi an Marina Berti in its cast.

"KINE." SUBSCRIBERS

Delay in Making Change in Addresses

Will KINE. subscribers note tha owing to technical difficulties w are unable to make any changes o address in our subscription list until the issue of January 3, 1946

Our publisher, when acknow ledging notifications of changes o address will also intimate the issu on which the change will be mad on our subscribers list.

A Brighton Mystery

Googie Withers and Gordon Jackson, as they appear in Eagle-Lion's PINK STRING AND SEALING WAX, an Ealing production about Victorian Brighton

Stoll Group is Still on the Up-grade: The Moss Holdings Should Improve Position

BY OUR CITY EDITOR

BUSINESS of the Stoll group of theatres is still on the up-grade. At the annual meeting of the Corporation on Thursday last Prince Littler, the chairman, told shareholders that business since the end of the financial year under review had continued to show good improvement over the corresponding period last year.

Presentation of consolidated accounts had been delayed owing to wartime staff difficulties.

First step will be to get the dates of the balance sheets of the parent and subsidiary companies into line.

This means that next accounts of the Parent Corporation will cover 15 months to December 31, 1946. After that consolidated accounts will be presented as soon as circumstances permit.

Mr. Littler again outlined the improvement in the results of subsidiary undertakings.

Investments in subsidiary, associated and other companies have increased in total by purchases during the year to £1,940,298. This includes the acquisition of the share capital of Prince Littler Tours.

"It should also be noted," said the chairman, "that the Stoll group of companies has acquired a substantial holding in Moss Empires, which the Board feels will prove a remunerative investment."

Improvement in the business throughout the past year had been steadily maintained

Chatham Empire. Picture House, and adioining properties have been sold on satisfactory terms. The Board looked forward with confidence, given reasonable conditions, to a continuation of good business, and to further improvements in the financial position of the group, but again warns shareholders that capital adjustment may be necessary at a future date.

STRAND ELECTRIC APPOINTS NEW DIRECTORS

The appointment is announced of J. D. H. Sheridan to the chairmanship of the Strand Electric and Engineering Co., in succession to F. L. Blow, who recently resigned after nine years' service in that capacity.

Mr. Sheridan previously held the position of managing director and will in future combine the dual rôles of chairman and joint managing director.

S. E. Earnshaw—for many years a director, now becomes joint managing director, remaining in charge of the company's theatre production lighting work.

To fill the vacancy caused by Mr. Blow's resignation, L. G. Applebee, F.I.E., has been appointed to the board and will continue to be responsible for lighting sales to theatre and other "live" stages.

The return to the company of another director—H. M. Cotterill—is also announced, after 5½ years' absence on active service. He will be in charge of kinema and general lighting sales.

H. W. Myers continues to act as director and secretary, completing the board of five directors.

The above appointments apply equally to Strand Electric and to its parent company—Strand Electric Holdings, Ltd.

G.-B. SHARES ARE STILL VERY ACTIVE

SPASMODIC activity in shares of Rank-controlled undertakings continued throughout the past week.

A feature of the business was sharp upward movement, while American buying was in progress, followed by periodic reactions on profit-taking when the buying orders ceased.

At the time of writing, however, Gaumont-British were another 2s. 6d. up at 27s., while the 5s. "A" ordinary, the price of which is still out of line with the 10s. shares, were 4s. better at 20s. after touching 21s., following more Hollywood buying.

British and Dominions were less active and closed 3d. lower at 23s. 9d., while Odeons were unchanged at 43s. 9d., but Cinema-Television 6d. shares jumped 1s. 3d. to 5s.

Elsewhere, African Theatres rose to 98s., a further advance of 1s. 3d., Capital and Provincial News were again supported and gained 6d. at 11s. 6d., but P.C.T. 7 per cent. "A" pref. lost 1s. at 31s., and Union Cinemas 1st pref. 4½d. at 21s. 4½d.

MORTGAGES AND CHARGES

Alexandra Theatre, Derby, 25, The Wardwick, Derby.—Dated November 16, 1945, to secure £16,000. Holders: Halifax Building Society.

Empire (Eastwood).—(a) Mortgage on the Empire and 99, Nottingham Road, Eastwood, Notts, and (b) collateral first debenture, both dated October 31, 1945, to secure £11,550. Holders: Halifax Building Society.

Cine-Film-Tex, London, W.1.—Debenture dated November 14, 1945, to secure £2,160 to Sir Charles J. H. McRea, Mill Hill, and a debenture of same date to secure £2,012 10s. to Dr. G. Madden, Islington.

Photomicography, London, S.W.1.—Debenture, dated October 23, 1945, to secure £500. Holder: L. Wright, 7, Camden Hill Gate, W.8.

Rank's Company is Registered

United World Pictures, the new Rank company formed to distribute British and American films throughout the world, has now been registered.

A private company, it has a capital of £50,000 in 25,000 "A" Ordinary and 25,000 "B" shares of £1 each.

The subscribers include Adjustable Nominees, Ltd. Directors are not named.

. . . and Some More New Private Companies

Princes Hall (Hull). — Registered November 23. Capital, £10,000 in 10,000 shares of £1 each. Kinema proprietors, carried on at Princes Hall, George Street, Hull, as "Morton and Macdonald." The directors are: R. Macdonald, Kingston, Pashley Road, Eastbourne, director of Emanwye, Ltd.; Marjorie H. Morton, 47, Salmon Grove, Hull, cinema manager; T. B. Bowron, Modenberg, Victoria Avenue, Withernsea, accountant; H. T. Castle, 152, The Grove, West Wickham director of Emanwye, Ltd. Solicitors, G. A. Herbert, 10, Old Square, W.C.2. Registered office, Emanwye House, Bernard Street, W.C.1.

Palace Cinema (Bedworth).—Registered November 20. Capital, £1,000 in £1 shares. Film studio, kinema and music-hall proprietors. The first directors are: Wm. E. Wright, 54, Lady Byron Lane, Copt Heath Knowle Warwicks, director of J. S. Wright and Co.; Vallance I. Olliver, Eastcote Hall, Hampton-in-Arden, director of Colmore Entertainments, Ltd. Solicitors, Wallace Robinson and Morgan, Birmingham. Registered office, 25, Temple Row, Birmingham.

Plaza (Bedworth).—Registered November 20. Capital, £1,000 in £1 shares. Objects and other particulars of Palace Cinema (Bedworth) (q.v.).

Bushey Film Studios. — Registered December 3. Capital, £100 in £1 shares. Proprietors, lessees and tenants of studios. Solicitors: Stanley, Jarrett and Co., 17, Shaftesbury Avenue, W.1.

SHARE MARKET

African Theatres Ord. ..	98/-	+	1/3
Assoc. Brit. Pic. Corp. 5/- Ord.	20/6	—	-/3
" 6% Pref.	28/4½	+	-/4½
" 4½% Debs.	£105	—	£1
A.P.P.H Ord.	28/6 xd.		—
Brit. & Dom. Films (12/-)	23/9	—	-/3
Brit. Lion, 7½% Pref. (10/-)	13/9	+	-/1½
Capital Prov. News (5/-)	11/6	+	-/6
Cine. Television "B" Ord.	5/-	+	1/3
Dufay-Chromex 5/- Ord.	4/1½		—
Gaumont British Ord. (10/-)	27/-	+	2/6
" "A" Ord. (5/-)	20/-	+	4/-
" 5½% 1st Pref. ..	24/6	—	-/3
" 4½% Debs. ..	£105	—	£1
General, The, Prefd. (6/8)	12/6		—
" 6½% 1st. Mort. Deb.	£104½	—	10/-
Kinemas (5/-) Ord. ..	10/3	—	-/1½
Mde. Tussaud 1/- Def. ..	3/10½	+	-/1½
£1 Prefd. Ord. ..	23/1½	—	-/4½
Moss Empires £1 Ord. ..	43/-	—	-/1½
£1 Cum. Pref. ..	23/9		—
Odeon 5/- Ord.	43/9		—
" 6% Pref... ..	27/6	—	-/6
Odeon 5% Debs. ..	£105	—	15/-
P.C.T. 10% Cum. Pref. ..	37/-		—
" 7½% "A" Pref.	31/-	—	1/-
" 7½% "B" Pref.	31/9	+	-/6
" Const. 7% Pref.	30/-		—
Scophony (5/-)	4/9	—	-/1½
Sound City (Films) 6% Pref.	16/3	+	-/3
Stoll Th. Corp.	18/9xd.		—
Twentieth Cent. Ord. (5/-)	4/-		—
" 6% Pref. (10/-). .	9/7½	+	-/4½
Union Cinemas 1st. Pref.	21/4½	—	-/4½
" 2nd Pref. ..	21/-		—

£1 shares unless otherwise stated.

A.T.P. PROFITS HAVE DECREASED

Profits of Associated Talking Pictures for the year to June 30 last amounted to £314, compared with £2,244.

Production profits were £9,475 against £16,422; expenses £5,461 (£9,178), directors' fees £1,700; taxation £2,000 (£5,000).

The debit balance is reduced from £183,881 to £183,567, and the bank overdraft from £7,095 to £1,384.

It has not yet been possible to determine the company's E.P.T. liability, and the subject is still under negotiation with the Inland Revenue.

Associated Talking Pictures owns the capital of Associated Film Distributors and Ealing Studios.

SATISFACTIONS

Greengates Cinema Co., Ltd., Calverley, nr. Leeds.—Satisfaction in full on November 24, 1945, of mortgage debenture registered December 24, 1934, securing £400, and two debentures dated March 28, 1938, securing £200 and £300 respectively.

Luxor (Lancing), Ltd., Wallace House, 113-7, Wardour Street, W.1.—Satisfaction in full on October 24, 1945, of mortgage dated November 13, 1942, and registered November 19, 1942.

F

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Adventures of Rusty (Columbia)—American.	67 min. (U)	Ted Donaldson, Margaret Lindsay, Conrad Nagel.	Sentimental comedy drama illustrating the tender comradeship of a motherless small boy and his renegade dog. Acting good and direction resourceful.	**Good general support.**
†*Cæsar and Cleopatra (Eagle-Lion)—British.	138 min. (—)	Vivien Leigh, Claude Rains, Stewart Granger.	Magnificent Technicolor production of Shaw's play. Exquisite acting, beautiful dialogue, strong human values and glittering spectacle.	**Outstanding booking.**
Dark Eyes of London (Pathe)—British.	75 min. (H)	Bela Lugosi, Hugh Williams, Greta Gynt.	Spectacular thriller. Reviewed in the KINE of October 26, 1939.	**Excellent thriller reissue for others than juveniles.**
Desert Hawk (The) (Columbia)—American.	68 min. (A)	Gilbert Roland, Mona Maris, Kenneth McDonald.	Potted serial, telling of dirty work in the desert. Treatment and presentation childish.	**Poor.**
Gay Senorita, The (Columbia)—American.	69 min. (U)	Jinx Falkenburg, Jim Bannon, Thurston Hall.	Mild, romantic musical; thin but staging picturesque.	**Very moderate title and stay fill up.**
Girl on the Spot (General F.D.-Universal)—American.	71 min. (A)	Lois Collier, Jess Barker, George Dolenz.	Madcap melange of romance, slapstick, gangster melodrama and light music. Cast versatile, entertainment sketchy.	**Doubtful booking.**
***Here Comes the Sun (G.F.D.)—British.**	91 min. (U)	Bud Flanagan, Chesney Allen, Elsa Tee.	Jolly, disarmingly daffy musical extravaganza describing a ding-dong battle over a will. Gags bright, Bud Flanagan in good form, numbers tuneful and technical presentation first-rate.	**Capital British light booking**
Invisible Man's Revenge, The (G.F.D.-Universal)—American.	75 min. (H)	Jon Hall, Leon Errol, Evelyn Ankers.	Exciting comedy thriller suggested by H. G. Wells' novel. Acting good, photography clever, comedy relief crisp.	**Very good novelty thriller.**
Memory for Two (Columbia)—American.	70 min. (U)	Phil Harris, "Rochester" Anderson, Leslie Brooks.	Bright and cheery romantic comedy musical. Story novel, cast versatile and staging up to scratch.	**Good light programmer.**
***Mosquito, The (M.G.M.)—British.**	36 min. (U)	——	Well-made featurette explaining the Mosquito, Britain's famous fighter-bomber. Compilation, commentary and photography good.	**Good general fill-up.**
Mr. Muggs Rides Again (Pathe)—American.	62 min. (A)	Leo Gorcey, Huntz Hall, Minerva Urecal.	Romantic melodrama of the turf featuring the East Side Kids. Alternation of comedy and thrills effective.	**Reliable programmer.**
Phantom of 42nd Street, The (Pathe)—American.	58 min. (A)	Dave O'Brien, Kay Aldridge, Alan Mowbray.	Ingenious but indifferently acted "who dunnit" set in theatreland. Thrills few and far between.	**Just another fill-up.**
Scarlet Clue, The (Pathe)—American.	63 min. (A)	Sidney Toler, Mantan Moreland, Virginia Brissac.	Lively and compact murder melodrama, the latest Charlie Chan. Sidney Toler clever, direction showmanlike.	**Good popular crime fare.**
Shady Lady (General F.D. Universal)—American.	94 min. (A)	Charles Coburn, Ginny Simms, Robert Paige.	Musical comedy drama set in night-club. Amusing and exciting, characterisation good and climax showmanlike.	**Good general booking.**
Signed Judgment (Columbia)—American.	53 min. (A)	Charles Starrett, Vi Athens, Kenneth MacDonald.	Tin-pot outdoor comedy melodrama. Story far-fetched, staging cramped.	**Very, very moderate western fill-up.**
They Were Expendable (M.-G-M) American.	133 min. (A)	Robert Montgomery, John Wayne, Donna Reed.	Spectacular story documentary, recording the deeds of America's patrol torpedo boats. Photography brilliant and acting sound, but development ragged.	**Ticklish general booking.**
Trouble Chasers (Pathe)—American.	62 min. (A)	Billy Gilbert, Shemp Howard, Maxie Rosenbloom.	Slap-happy knockabout comedy; carefully planned but not particularly clever nonsense.	**Second mainly for the sticks.**

*** British picture.** **† In Colour**

REVIEWS FOR SHOWMEN

Caesar and Cleopatra

Eagle-Lion. British. Directed by Gabriel Pascal. Featuring Vivien Leigh, Claude Rains and Stewart Granger. Photographed in Technicolor. 12,455 feet. Release not fixed.

BASED on a word-by-word transcription of Shaw's play, this vast and brilliant film took nearly two years in the making, and was produced with complete disregard for cost. It emerges as the most important picture ever made in this country, and on its success much depends. Vast and colourful, it presents Shaw on an enormous canvas and no film has ever been mounted with more dignity or with greater attention to detail. The result is spectacular in the extreme; battles and sand dunes, temples and palaces, riots and barricades succeed each other in steady progression; ancient Egypt was never made to look more lovely. Underneath there is the subtle music of the Shavian dialogue and the delicate interplay of character as only a master can create it. In short, there is much that is outstanding about the picture. It emerges as a work by adults for adults; its story progression is not always simple, and it may be that casual audiences will find it hard going in parts.

Story.—The film follows the original play word for word, scene for scene—at times to our mind a little too slavishly. There are occasional pieces of theatrical "business" which could have been compressed to fit the more naturalistic kinema idiom. But Shaw remains Shaw and the beauty of his dialogue comes through even where it is played against the vast canvas of film spectacle. The story itself is well known and need not be told in detail

here; in essence, it is two stories, the awakening of womanhood in Cleopatra under the brilliant influence of Cæsar, and the escape, siege and final triumph of the Roman army at whose head Cæsar is fighting. The original play presented the stage with two outstanding characters and gave Shaw a tight dramatic situation in which to develop his sense of paradox and his satire. To all this the film adds formidable and at times beautiful spectacle. Occasionally, perhaps, the spectacle is in danger of outweighing the human story.

Acting.—Cleopatra is one of the great parts in modern drama. Innocent and petulant, she is at the same time cunning and sadistic. Under Cæsar's influence she grows out of her pop-eyed fright of the Roman army to become mature mistress of her country, ruthless, cruel and attractive. Vivien Leigh, exquisitely photographed, gives a performance worthy of the film, so, too, does Claude Rains, whose soft-voiced Cæsar has all the blandness Shaw demanded of him—a rich part, richly played. If to anyone, the film belongs to Rains. Stewart Granger's admirers will enjoy his work, which has the rich swashbuckling air of romance about it. Distinguished contributions are given by Flora Robson, Francis L. Sullivan and dozens of others. No film was ever more expertly or expensively cast; not a line is lost, not a point miscarries.

Production.—This is, of course, a notable film in which every detail is in its place. Every colour, every prop, every line and every note of music are perfectly turned. The costumes and decor by Oliver Messel alone give the film dignity, excitement and adultness. So, too, does the music by Georges Auric which seems to us to be one of the very best contributions in the long list of specialisations. The camera work cannot be faulted and personally we thought the colour, in its restraint and intelligence, was in advance of anything yet achieved on the screen. The whole production, in short, has taste, judgment and charm. It reflects great credit on Gabriel Pascal who battled his way through to its successful finish, and equal credit on the Rank organisation for their courage in making it in the first place. It is a picture which takes the British Industry forward once more and it sets new technical standards for this and other countries. It is a long picture, and despite its spectacle and its human values, there are times when some sequences incline to sag. But it has huge title values and star appeal. It is a picture that every member of the Industry must get behind and push for the sake of the Industry itself.

Points of Appeal.—Big title and star values, distinguished production, excellent Technicolor spectacle, outstanding all-round acting; Britain's most lavish film; a top-liner all the way.

Adventures of Rusty

Columbia. American (U). Directed by Paul Burnford. Featuring Ted Donaldson, Margaret Lindsay and Conrad Nagel. 6,004 *feet. Release not fixed.*

SENTIMENTAL comedy drama illustrating the tender comradeship of a motherless small boy and his dog. The action is mainly confined to the domestic circle, but, although its pace is leisurely and its scope limited, it has considerable human interest. Ted Donaldson, as the boy, and "Ace," the dog, make an appealing and wholesome team. Good supporting feature for family, industrial and juvenile audiences.

Story.—Danny Mitchell, a motherless boy, feels forsaken when his father, Hugh, marries Ann, an attractive young woman. His loneliness becomes even more unbearable when his pet dog is killed by a truck while following the newlywed's car—but he eventually finds another pal in Rusty, an ex-Nazi army dog. Rusty wants taming, but Danny does the trick by kindness, and Rusty proves his worth by grabbing a couple of foreign agents. Hugh also becomes interested in Rusty and neglects Ann. By this time, however, Danny is all for Ann and in the end he irons out the squabble.

Acting.—Ted Donaldson wins sympathy and never overacts as Danny, Margaret Lindsay and Conrad Nagel are sound as Ann and Hugh, and "Ace," the wonder dog, earns his Spiller's Shapes as himself.

Production.—The scenes depicting the round-up of enemy agents are a trifle "Boy's Own Paper," but otherwise the story firmly supports the happy relationship of motherless small boy and refugee Alsatian with natural domestic by-play. The boy's natural hostility to his new mother and the final agreement to make friends are deeply ingrained with heart and human interest, and contribute to juvenile and family appeal. It's a refreshing tear-jerker.

Points of Appeal.—Natural performance by Ted Donaldson, clever dog, infallible emotional twists, strong family and juvenile angles and resourceful direction.

They Were Expendable

M-G-M. American (A). Directed by John Ford. Featuring Robert Montgomery, John Wayne and Donna Reed. 11,970 *feet. Release not fixed.*

SPECTACULAR story-documentary recording the mighty deeds in Pacific waters of America's frail motor torpedo boats and their intrepid officers and men. The acting is forthright—Robert Montgomery, a former commander in the U.S.N.R., makes an impressive and welcome return to the screen in the lead—and the photography is superb but excessive, and heavy details imperil showmanship and imperil feminine appeal. There is a romantic interest, but it is far too conventional and casual to satisfy. Overlong and belated, its commercial success rests almost entirely on the attraction of its star. Ticklish general booking.

Story.—John Brickley, skipper of patrol torpedo boats, has faith in the small craft, but "Rusty" Ryan, his buddy, fed up with sitting on the side line, determines to apply for a transfer. Before he can put his pen to paper Pearl Harbour is attacked and the P.T.B.s, in Manila Bay, distinguish themselves and subsequently in Jap-infested waters again do their stuff. Rusty, however, is in "dock" with an infected finger. He and Sandy Davyss, a pretty army nurse, fall in love, but duty rudely interrupts their romance. Rusty returns to his squadron and he and John are assigned to evacuate General MacArthur and his staff from Bataan. They succeed in their mission, but although boats are damaged and casualties heavy, they are ordered to knock out a big Jap cruiser. After a desperate encounter, they do their job, but John's boat is crippled and Rusty loses his. After enduring the hazards of jungle war, the brave but bedraggled survivors of the P.T.B.s are posted home to train other crews, the P.T.B.s having officially won their spurs.

Acting.—Robert Montgomery makes a cool, collected, engaging and manly John; John Wayne is effective in contrast as the somewhat hot-headed Rusty, and Donna Reed displays charm in the makshift rôle of Sandy. All the supporting types are well drawn.

Production.—The picture, moving at the somewhat slow average speed of a knot an hour (work it out for yourselves if you doubt our calculations), contains a number of exciting and beautiful shots and a few unforgettable emotional sequences showing young men unflinchingly facing death, but much of the padding, and this applies particularly to its hasty and unfinished romantic interest, is tedious and superfluous. Strangely enough, the enemy is seldom sighted by the audience and restricted vision also prevents its factual tale from acquiring the breath-taking status of fiction.

Points of Appeal.—True and, at times, exciting story, brilliant photography.

SAVE
YOUR
WASTE
PAPER

Here Comes the Sun

General F.D. British (U). Directed by John Baxter. Featuring Bud Flanagan, Chesney Allen and Elsa Tee. 8,145 *feet. Release not fixed.*

JOLLY, disarmingly daffy musical extravaganza dealing with the ding-dong battle over a wealthy newspaper proprietor's considerable estate.

The story within a story—the plot is presented as an alternative film script—is constructed around Bud Flanagan, who, ably assisted by Chesney Allen and a versatile supporting cast, effectively fools and sings his way through laughable burlesque. Its range is exceptionally wide and, apart from a slightly uneven opening, its humour rich. It can also boast of a catchy signature tune and at least four other obvious song-hits. And last, but by no means least, it possesses the "U" certificate.

Capital British light booking, a robust rib-tickler for music hall, as well as screen fans.

Story.—Bud Flanagan and Chesney Allen, a couple of film stars, sign up to appear in a Foreign Legion burlesque, but the sand gets in their hair and they object to the script. A new story is substituted, but the old title is retained. Here is the tale: Mr. Wallace, wealthy proprietor of "The Daily Post" dies, but when his will is read everything goes to James Bradshaw, Wallace's double-crossing partner. Helen, Wallace's secretary, Mrs. Galloway, Wallace's housekeeper, and Corona Flanagan, sports writer on "The Daily Post," were promised legacies and suspect that Bradshaw has been up to something. Corona speaks his mind to Bradshaw who retaliates by having him framed on a charge of fraud. Corona gets twenty years. He is given a warm welcome at Cantonville Prison and starts a radio show. Chesney Allen, proprietor of "The Sun," a not too successful daily, appears, but during an illusion act Corona takes the wrong turning and finds himself at liberty. Chesney engages Corona as racing correspondent and he soon makes "The Daily Post" circulation look silly. He then poses as a Russian countess and plays up to Bradshaw, but Bradshaw won't talk. However, in the end, Wallace's real will is accidentally found, all the promised legacies are honoured, Corona is cleared and Bradshaw takes Corona's place at Cantonville.

Acting.—Bud Flanagan is the life and soul of the play as Corona. He adopts many disguises, appears in female raiment and gently croons the soothing and tuneful jingles. Chesney Allen is equally good, if less prominent as Chesney, and Joss Ambler is sound as villain Bradshaw. Elsa Tee, John Dodsworth and Peter, a clever boy singer, head a sound supporting cast.

Production.—The picture, which has a novel film studio opening labours for a short while and then gets well and truly into its stride. The fooling takes place in the Law Courts, in a newspaper office, in prison, in a spooky house and at Blackpool all of which provide effective backgrounds for Bud Flanagan's inimitable humour. The tuneful numbers—"Here Comes the Sun," "To-morrow is a Beautiful Day," "There's a Part of America," "You Never Miss Your Mother" and "Linger Awhile" can be expected on the radio any day now—give the finishing touch to grand Flanagan and Allen. It's just what its title indicates, happy, carefree, typically English light entertainment.

Points of Appeal.—Clean and amusing gags, versatile and resourceful performance by Bud Flanagan, first-rate technical persentation, "U" certificate, tuneful numbers and popular stars.

Continued on page 26

TRADE SHOW—G.F.D. PRIVATE THEATRE
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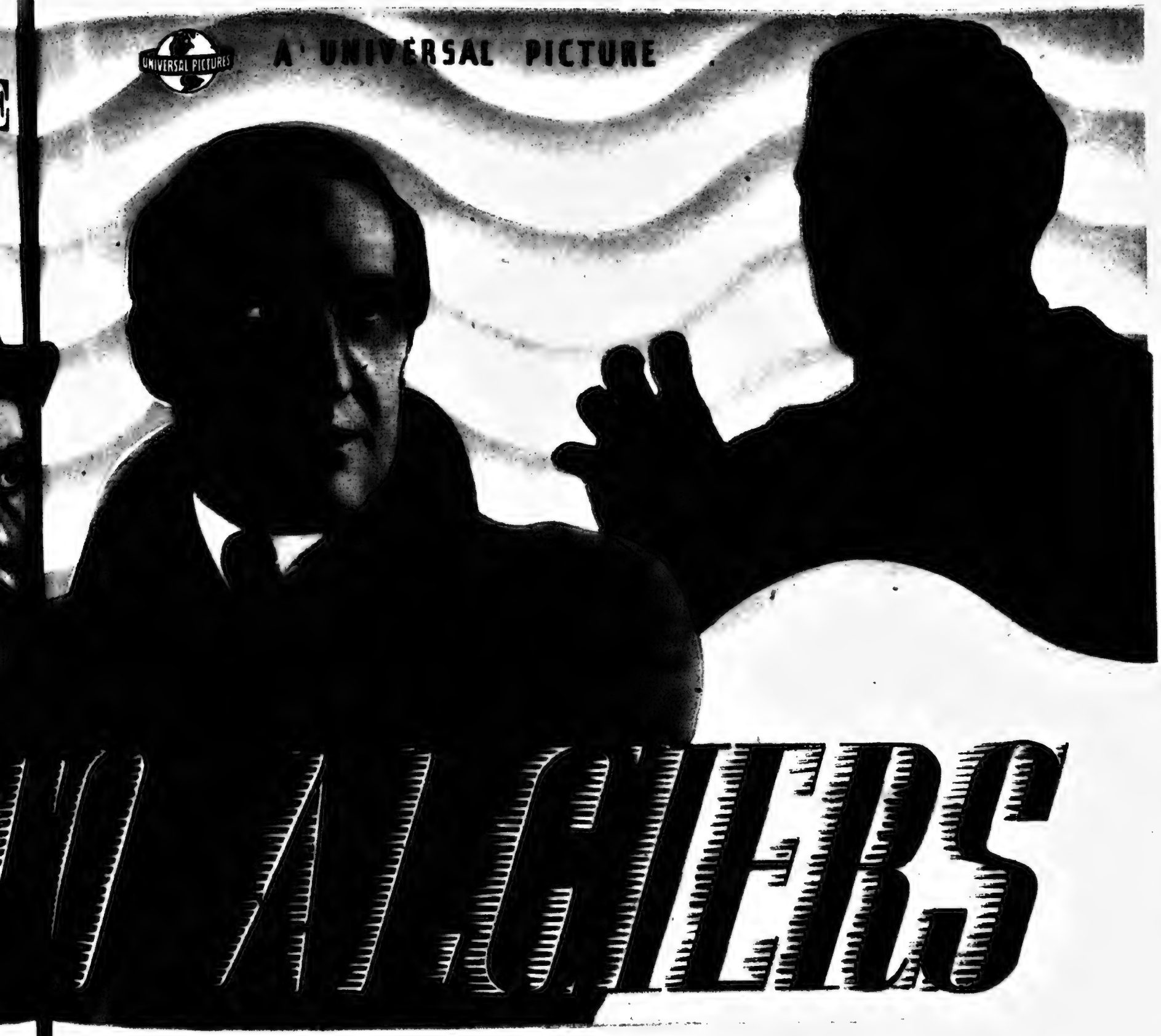

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The Invisible Man's Revenge

General F.D. - Universal. American (H). Directed by Ford Beebe. Featuring Jon Hall, Leon Errol and Evelyn Ankers. 6,756 *feet. Release not fixed.*

BIZARRE and exciting comedy thriller, suggested by H. G. Wells' novel, describing the uneasy life and grisly death of a man who allows himself to be made invisible by a crazy scientist to conduct a campaign of revenge. The "Dracula" theme is acted and directed with exuberance and showmanlike presentation, mellows its macabre quality without diminishing its punch. It is both good fun and an infallible hair-raiser. Very good novelty thriller for the crowd.

Story.—Robert Griffin, a young explorer, is injured while prospecting with Sir Jasper and Lady Irene Herrick in Africa. He is left for dead but survives and return to find he has been swindled. Peter Drury, eccentric scientist, makes him invisible. Griffin then haunts the Herricks and demands the hand in marriage of Julie, their only child, as part payment of their debt to him. By this time, Mark Foster, Julie's reporter boy friend, learns of the activities of "The Invisible Man" and gets cracking. Meanwhile, Drury and Griffin have a disagreement and Griffin forcibly takes Drury's blood to restore his own visibility. Drury dies and Griffin, still in need of blood, creeps up on Mark. Luckily, Brutus, Drury's dog, pounces in at the crucial moment and kills Griffin. He dies without disclosing the secret of invisibility and, presumably, the Herricks get away with their illgotten gains.

Acting.—Jon Hall acts with power and feeling, and his well-balanced portrayal is ably supported by clever trick photography. He meets all demands in the rôle of Griffin. John Carradine, Gale Sondergaard and Lester Matthews are convincing, and Leon Errol earns many a laugh as the wily Barney.

Production.—The picture has been given an "H" certificate, but to our own mind it is not so much the eerie, unorthodox vendetta of the "hero," made invisible to the naked eye, as the fact that the villains are allowed to get away with wholesale embezzlement and attempted murder that invites stricture. The lurid and fantastic yarn develops into an exciting and laughable screen play. There are a number of good comedy situations, includ- a marvellous scene in which the "Invisible Man" helps Barney to win a darts match at the local, as well as skilfully timed and staged thrills, and the alternation, clothed in colourful if not entirely convincing English atmosphere, is the solid foundation of box-office appeal. Its title values are exceptional.

Points of Appeal.—Lusty, amusing and creepy story, good characterisation, clever photography, attractive cast and box-office title.

Mr. Muggs Rides Again

Pathe. American (A). Directed by Wallace Fox. Featuring Leo Gorcey, Huntz Hall and Minerva Urecal. 5,695 *feet. Release not fixed.*

ROMANTIC melodrama of the turf featuring the East Side Kids. The story tells how a bunch of lively youngsters outwit a crooked owner. Series values go with the marketable goods. Reliable programmer for industrial and, despite its "A" certificate, family halls.

Story.—Muggs, successful jockey, refuses to throw a race for a crooked owner, who promptly frames Muggs and gets him warned off. The crook then attempts to grab Storm Cloud, a fine thoroughbred, but Muggs and his gang get together and pay Storm Cloud's food bill. Its widowed owner gives them Sweet Alice, another horse, as security. They train Storm Cloud for a big race, but thugs drug the horse. Muggs gets his licence back and rides Sweet Alice, who proves a good substitute.

Acting.—Leo Gorcey carries top weight, but, nevertheless, contributes a natural and amusing performance as Jockey Muggs, George Meeker makes a good villain, and Minerva Urecal is sound. The East Side Kids do their stuff, too.

Production.—The plot is cut to pattern, but the eagerness of the young players and the spectacular race thrill ending puts new life into its cliches. It will amuse and excite the average fan and can't possibly harm youngsters. Many a so-called super has achieved less.

Points of Appeal.—Crowded and exciting plot, human angle, clever teamwork by East Side Kids, realistic racecourse thrills and series values.

The Scarlet Clue

Pathe. American (A). Directed by Phil Rosen. Featuring Sidney Toler, Mantan Moreland and Virginia Brissac. 5,816 *feet. Release not fixed.*

LIVELY and compact murder mystery melodrama, latest of the Charlie Chan's, detailing the famous Oriental sleuth's struggle with a secret enemy agent. The highly coloured plot centres on a television station and logical and showmanlike variety intermissions effectively punctuate the many grisly killings. Sidney Toler is Charlie once more and turns in a workmanlike and fascinating performance. Support and staging are up to scratch. Good popular crime fare.

Story.—Charlie Chan co-operates with the police in the investigation of a series of particularly brutal murders. A broadcasting station sponsored by a middle-aged spinster is the scene of most of the crimes and the object of the mysterious killer is to gain possession of secret Radar plans. Many other murders are added to the list, but the high death-rate finally puts Charlie on the right track.

Acting.—Sidney Toler gives a smooth portrayal as the wisecracking and sagacious Charlie Chan, Virginia Brissac is disarming as the killer, and Mantan Moreland and Ben Carter, a popular cross-talk act in the States, provide snappy comedy relief.

Production.—The plot is far-fetched, but, although its thrills are a trifle tall and its laughs occasionally incongruous, it brings much showmanship to its time-honoured mixture. A sure sense of the theatre and good team work will see it safely through. There is no argument about its mass and industrial appeal.

Points of Appeal.—Ingenious plot, lively alternation of laughs and thrills, good performance by Sidney Toler, surprise climax, intriguing title and series values.

The Phantom of 42nd Street

Pathe. American (A). Directed by Albert Herman. Featuring Dave O'Brien, Kay Aldridge and Alan Mowbray. 5,214 *feet. Release not fixed.*

INGENIOUS but indifferently acted and sparsely staged "whodunnit" showing how a young dramatic critic unmasks a particularly cunning and ruthless homicidal maniac. The plot has definite possibilities, but neither the cast, the director nor the art department rise to the occasion. Cheap treatment and presentation fasten it to a very second-feature groove. Just another fill-up.

Story.—While Tony Woolrich, the young dramatic critic, is covering an opening a man is murdered. Tony goes to get the story. Other mysterious killings follow. The only clues are notes left beside the victims' bodies which contain references to former stage successes. Eventually, Tony discovers a skeleton in a producer's cupboard, and by delving into the past he narrows down the suspects. In the end a trap is set and the elusive culprit is unmasked. Romance rings down the curtain.

Acting.—Dave O'Brien is adequate as Tony, but Kay Aldridge is somewhat colourless, and Alan Mowbray is not too happy as the suspected but innocent producer. Frank Jenks supplies the comedy relief, such as it is, as a wisecracking taxi-driver.

Production.—The play, which, we understand, has been picturised before, is good theatre, but its exploitation is much too meagre to do it justice. Utility is stamped on every foot and the climax. It is, in fact, little short of flattery to label it a "second."

Trouble Chasers

Pathe. American (A). Directed by Lew Landers. Featuring Billy Gilbert, Shemp Howard and Maxie Rosenbloom. 5,617 *feet. Release not fixed.*

SLAP-HAPPY knockabout comedy, a farrago of carefully planned but not particularly clever nonsense, built around the crazy antics of three dumb members of the fight racket. There are all sorts of complications, culminating with a gang war, but, in spite of tireless performances by Billy Gilbert, Shemp Howard and Maxie Rosenbloom, they fail to pave the way to many laughs. Second mainly for the provinces.

Story.—Billy Gilbert, publicity man to Maxie Rosenbloom, a "horizontal" champion, writes what he thinks is a fictitious account of a jewel theft. Two real crooks read Billy's story, think that he is in the know and go after him. Happily, a secret government agent butts in and, after a hearty set-to, the crooks get their deserts.

Acting.—Billy Gilbert, Shemp Howard, and Maxie Rosenbloom work hard as themselves, but their material is indifferent.

Production.—The film has a promising opening, but its slapstick sadly deteriorates as its crazy plot develops and its ends on a very laboured note.

Points of Appeal.—Artless slapstick and popular comedy team.

Signed Judgment

Columbia. American (A). Directed by Benjamin Kline. Featuring Charles Starrett, Vi Athens and Kenneth MacDonald. 4,958 *feet. Release not fixed.*

OUTDOOR comedy melodrama describing a fight between rival interests over a small town's water supply. The double identity gag is worked into the main plot, but even so, the outcome is a foregone conclusion. Lusty fights are its standby, but, unfortunately, their realism is rewarded with an "A" certificate. If this is not children's stuff, what is? Very, very moderate Western fill-up.

Story.—Matt Conway, a crook, gets control of the water supply in a big cattle district, and charges the ranchowners an exorbitant rate. Steve Randall, a forthright young cowboy, determines to break the price ring. After a series of fights, he puts paid to the villainy.

Acting.—Charles Starrett is handy with his fists as Steve, but Kenneth MacDonald fails to get away with the dual rôle of Daniel and Sheppard. The rest are of no account.

Production.—The picture is good fisticuffs, but its physical punch is far from adequate compensation for its lack of subtlety and originality. As for its inevitable vocal interludes, these are little more than an afterthought.

Points of Appeal.—Scenery, fights and handy footage.

The Mosquito

M-G-M. British (U). Directed by P. L. Cecil-Gurney. 3,298 *feet. Release not fixed.*

WELL-MADE featurette vividly illustrating the performance of the Mosquito Britain's famous all-wood fighter-bomber. It first shows the birth of the aircraft, and then traces its development into the fastest and most versatile of all aircraft. The film is, perhaps, a little late in the day with its propaganda, and a trifle technical, but even so it is definitely a worthy and worthwhile booking. Good general fill-up.

Production.—Made with the full co-operation of the R.A.F. and the United States Air Force, the film covers the history of the Mosquito from the drawing board—it was first proposed in 1938—to the finished job. Some interesting technical preliminaries are followed by a spectacular Target for Today and Tonight, ending, which is both a tribute to the design and workmanship of the plane and a tribute to the courage of the airmen. The commentary is well spoken by Robert Speaight, the photography is good and Eric Spear's music is appropriate.

Points of Appeal.—Subject, treatment and feature quota ticket.

REVIEWS—continued from page 26

Memory for Two

Columbia. American (U). Directed by Del Lord. Featuring Phil Harris, Edward "Rochester" Anderson and Leslie Brooks. 6,343 feet. Release not fixed.

BRIGHT and cheery musical romance, set in a popular night spot, illustrating the colourful and crazy case history of an affable scenic painter who makes a name for himself as a band leader and wins a pretty singer while a victim of amnesia. The salient situations are smoothly turned, Phil Harris, "Rochester" and Leslie Brooks are a versatile stellar team, the band and vocal asides are tuneful and entertaining and the staging is elegant. The "Cinderella" sentiment is happy, too. Good light programmer.

Story.—Phil Burton, a scenic painter, and his dusky henchman, Newton H. Newton, are employed at the Club Monterey. Ann Stuart, a pretty singer, asks for an audition, but is turned down. After work, Phil tries on a dress suit and struts into the empty club. He is attracted by Ann and trips up and bumps his head. Bang goes his memory! He is taken to hospital and the doctor gets an idea that Phil was a band leader. He is given a baton as part of the cure and makes good. He also puts Ann on her feet. Love follows, but later Phil wrongly gets the impression that Ann has been making up to him for her own selfish ends. He decides to go away, but at the last moment Newton gives him a sharp blow on the head. His memory and confidence are immediately restored and all ends well.

Acting.—Phil Harris, Jack Benny's popular band leader, acts, gags and vocalises cleverly as Bill, Leslie Brooks is a captivating Ann, and Edward "Rochester" Anderson, also of the Jack Benny team, furnishes slick and clean additional comedy relief as Newton.

Production.—The tale is admittedly far-fetched, but all the same it presents acceptable and enjoyable romantic make-believe. It also provides an attractive dance band concert. The two entertainments in one will more than satisfy the demands of the average film fan. And all in little over an hour!

Points of Appeal.—Appealing and amusing story, good numbers, elegant staging, "U" certificate, intriguing title and popular stars.

The Gay Senorita

Columbia. American (U). Directed by Arthur Dreifuss. Featuring Jinx Falkenburg, Jim Bannon and Thurston Hall. 6,213 feet. Release not fixed.

MILD romantic musical about a tough big business tycoon who is taught to respect the traditional free and easy Mexican way of life. Its propaganda is too airy and heavily sprinkled with sugar to cut much ice here. Very moderate title and star fill-up.

Story.—J. J. Frentiss, a slick builder, has plans to tear down houses in the ancient Mexican quarter of a Western city. Dona Maria Sandoval, leader of the Mexicans, and her beautiful granddaughter Elena oppose him, but eventually the girl falls happily in love with the builder's nephew.

Acting.—Jinx Falkenburg is a pretty and talented Elena, but Jim Bannon and Thurston Hall seldom get a chance to shine. The rest are of little account.

Production.—The picture wraps up "good neighbour" sentiment with popular musical entertainment, but the average British filmgoer is not sufficiently interested in the subject to grasp its vague wit and point. To add to its difficulties its song numbers are mostly sung in Spanish.

Points of Appeal.—Star, title and picturesque staging.

Girl on the Spot

General F.D.-Universal. American (A). Directed by William Beaudine. Featuring Lois Collier, Jess Barker and George Dolenz. 6,375 feet. Release not fixed.

INGENIOUS mixture of romance, slapstick, gangster melodrama and light music, showing how the fortunes of a struggling opera company become involved in a hunt for desperate killers. The roughstuff has its amusing and exciting moments and the vocal intermissions are agreeably put over, but the blending of the two entirely opposite forms of entertainment lacks cohesion and finesse. Sketchy and untidy, it is neither flesh, fowl nor good red herring. Doubtful booking.

Story.—Just as Weepy McGurk, Fingers and Lightfoot, a trio of tough gangsters, bump off Tony Bracken, a night-club owner, Kathy Lorenz, a pretty singer, arrives for an audition. Weepy poses as Tony and listens to Kathy sing. She then returns to the restaurant run by her father, "Popsy" Lorenz, who is also the manager of the hard-pressed Lorenz Comic Opera Company. Police Inspector Gleason and Rick Crane, Press photographer, set out to find Tony's killer. In the course of his duty Rick interviews Kathy and the two fall in love. At the same time, Gleason forces the crooks to back a show to be put on by the Lorenz Opera Company. He figures that the killers will try to bump off Kathy, who will play the lead and is the only person who knows their identities, on the opening night and that his men will be able to apprehend them. He proves to be right and Kathy comes through the ordeal unscathed. Needless to say, the show is a hit.

Acting.—Lois Collier sings prettily as Kathy, and Jess Barker, Ludwig Stossel, Richard Lane, Donald McBride and Edward S. Brophy are effective in support, but it is far beyond their power to weld the crazy happenings into a clear, let alone entertaining, whole.

Production.—The picture sets operetta in a gangster frame, but it does not take its gunplay seriously enough—the killers masquerade as women to avoid arrest and cut other slapstick capers—to give point to the unorthodox theme. Obviously bullets and ballads are not the stuff from which popular screen fare can be successfully fashioned.

Points of Appeal.—Title and cast.

Shady Lady

General F.D.-Universal. American (A). Directed by George Waggner. Featuring Ginny Simms, Robert Paige and Charles Coburn. 8,444 feet. Release not fixed.

RICHLY upholstered musical comedy drama, pivoting on a palatial night-club used by a racketeer. The main plot covers the hectic courtship of an assistant State prosecutor and the torch-singer niece of a card-sharper, while the colourful asides, gracefully decorated with music and song, have a colourful gangster background. The dove-tailing is effective, the acting is in good hands—Charles Coburn is excellent as the "colonel"—the dialogue witty and the climax showmanlike. Good general booking.

Story.—Bob Wendell, handsome and wealthy young assistant State prosecutor, is after Marty Martin, racketeer club owner. Lee, a pretty singer, is Marty's latest star, and her card-sharper uncle, "Colonel" Appleby, determines to profit. Bob falls for Lee. Unexpected complications develop. Marty threatens to publish a compromising photograph unless Bob drops all charges against him, but he fails to reckon with the "Colonel." The "Colonel" tricks him into a poker game and wins his cigarette case, containing the vital negative. Marty's arrest follows. So does a double wedding.

Acting.—Ginny Simms acts naturally and sings pleasantly as Lee, and Robert Paige is an engaging and versatile Bob, but it is Charles Coburn who steals the honours. He delivers his smart lines perfectly as the Colonel. Kathleen Howard, another veteran, also puts in good work.

Production.—The picture has something for everybody, and even if there is an occasional tendency to hold up the action for cabaret turns, its popular thick-ear and quixotic humour score easily. Charles Coburn's first-rate performance as the Colonel is its substantial keystone. His sureness of touch galvanises the lively compound of wit, melody and roughstuff into a smooth and entertaining whole. The staging is most attractive and the numbers well chosen. Feminine appeal is compelling.

Points of Appeal.—Neat, exciting and amusing story, clever performance by Charles Coburn, excellent technical presentation, obvious feminine angle, provocative title and star values.

The Desert Hawk

Columbia. American (A). Directed by B. Reeves Eason. Featuring Gilbert Roland, Mona Maris and Kenneth MacDonald. 6,147 feet. Release not fixed.

POTTED serial, or rather pantomime, set somewhere in the sun-scorched East, depicting a daring young caliph's grisly engagement with his wicked twin brother, bent on seizing his throne. The leading and supporting characters wear picturesque desert garb, but, with few exceptions, employ an unmistakable and disillusioning Arkansas idiom. In effect, the eastern fable is little more than stereotyped western in fancy dress. Unhappily, its "A" certificate renders it useless for children's matinees. Poor.

Story. — Hassan an unscrupulous and sinister ne'er-do-well, slips secretly into Ahad, an eastern city, and plots to overthrow his twin brother, Kasim, recently crowned caliph. Kasim is attacked by Hassan's hirelings and badly wounded, but manages to escape. Nursed back to health by Omar, a beggar, he sets vigorously to work to regain his throne. Azala, a beautiful princess, is betrothed to the bogus caliph, but a raid by "The Brothers of the Sword," a band of desert marauders, causes the ceremony to be postponed. This gives Kasim a chance to show his mettle and in the end he wipes out "The Brothers of the Sword," exposes and kills Hassan and wins Azala.

Acting—Gilbert Roland is not bad in the dual rôle of Hassan and Kasim, and Mona Maris is a pretty Azala, but the rest are laughably American.

Production.—The film, we believe, was originally a serial and it's a pity it didn't stay that way. The all-in-one dose magnifies its incongruities and causes laughter in the wrong places. It's far too uncomplimentary to the adult intelligence to merit serious consideration.

Points of Appeal.—Title, schoolboy angle and handy footage.

REISSUE

Dark Eyes of London

Pathe. British (H). Directed by Walter Summers. Featuring Bela Lugosi, Hugh Williams and Greta Gynt. 6,853 feet. Release not fixed.

REVIEWED in the KINE. originally on October 26, 1939, this film was given as an "excellent picture of its type." It is a spectacular thriller, suggested by one of Edgar Wallace's best sellers about the activities of a mad doctor who organises and commits wholesale murder in the course of his insurance frauds. Bela Lugosi is effectively sinister in the Jekyll and Hyde rôle of the doctor. The "H" certificate is certainly not lightly earned, nor should it prove a handicap. There is box-office in the author's name to underwrite full patronage.

Points of Appeal.—Exciting, suspenseful and tremendously thrilling plot, first-rate acting, good title and an author who's box-office.

Ray Milland stars in Paramount's THE WELL GROOMED BRIDE, which will shortly be shown to the trade

Pember Tells London C.M.A. About C.E.A. Section

"IT WOULD LACK ANY T.U. SUPPORT"

W. L. PEMBER, speaking at the A.G.M. of London branch of the C.M.A., referred to the three main attractions of the C.E.A.'s Managers' Section—and why, in his opinion, they could not operate satisfactorily.

The following officers were elected for the year: Maurice Cheepen (State, Kilburn), chairman; Harry Brett (Odeon, Ealing), vice-chairman; L. A. Remington (Royal, Edgware Road), secretary.

C.E.A. Advantages

The General Secretary (W. L. Pember) called attention to the advantages which the C.E.A. Managers' Section purported to offer to managers:—

1. A form of organisation recognised by the C.E.A.
2. The setting up of a committee to negotiate nationally with the C.E.A.
3. An assurance that the Section will have the same rights of appeal with arbitration award as any other body.

Dealing with the first point, he stressed that the fundamental requisite for an employees' organisation was freedom from control or influence by employers.

Trade Union Travesty

"The General Secretary of the Managers' Section is W. R. Fuller, the branch secretaries are the C.E.A. branch secretaries, the offices are the C.E.A. offices, and, finally, the members are nominated by the employers. It is no wonder," said Mr. Pember, "that the Section represents a form of organisation which the employers are prepared to recognise, for it is a travesty of all the accepted ideas of democratic association and the traditions of trade unionism."

He went on to ask: "What bargaining strength would the national committee have *vis-à-vis* the C.E.A.? It would have nothing in its own right. Its funds, organisation, permanent officials and constitution are provided or controlled by the C.E.A. It would lack any support from the trade union movement. Its nominee members would be completely at the mercy of their employers on the other side of the table."

Appeal Right

Mr. Pember pointed out that the C.E.A. statement that managers would have rights of appeal is questionable.

The right exists.

If any individual manager or body of managers can persuade the Minister of Labour that the need exists, the Minister can refer to a commission of inquiry the question of establishing a Wages Council.

"But in the event of a deadlock between the Section and the C.E.A., it is conceivable that the Minister might refuse to intervene in a dispute between two sections of the same union," he said. "Thus, a civic right, which now exists would be negated in the case of managers who are members of the Section."

Lucille Bremer and Fred Astaire in ZIEGFELD FOLLIES (M-G-M)—the next musical in the Zieg eld series, set for early trade show

SUNDAY OPENING : AN OPPOSER, A WOULD-BE CENSOR AND A COMPROMISE

"Cause of Lower Moral Character"

The Sunday licence of the New Scala Theatre, Charlotte Street, W.1, was on the L.C.C. Public Control Committee agenda for yesterday's (Wednesday) session.

A. E. Abrahams was the company applying for the licence.

It was to be opposed by R. Nicholson of Hogarth Buildings, Millbank Estate, S.W.1.

This was the ground for opposition. Mr. Nicholson states:—

"In common with many other social workers, I regard the opening of the picture palaces on Sundays as a contributory cause of the downward tendency in moral character of the young folk which prevails to-day. I note that the applicant appears to be of Jewish origin; the sacredness of Sunday would not therefore appeal. It would seem to be of the utmost importance now that no provision be made except that which will tend to uplift the moral character of the people of this nation, which at one time was such that any country could be justifiably proud. The application as stated in the Press does not appear to come under this heading."

COUNCIL COULD NOT CENSOR PROGRAMMES

A letter from the Rev. A. E. Kimpton, vicar of St. Leonard's Church, was before the Leicester Watch Committee on Tuesday, December 4.

It pointed to the fact that Sunday opening was introduced as a war time requirement, and asked the committee to decide now upon the closing of the kinemas on Sunday, or, on the other hand, to censor the films so that only those of an educational nature are shown.

The Committee agreed that the need for Sunday kinemas was as necessary as ever, and it was pointed out that the Government Order on the matter had not been revoked, *and that the committee had not the power to censor programmes to the extent suggested.*

The Sunday opening of kinemas in the Barwell, Earl Shilton and Hinckley areas of Leicestershire have been approved by the Hinckley magistrates.

SO HIS CHURCH WENT TO KINEMA

A 15-minutes church service precedes the show at the Majestic, Derby, each Sunday evening.

A trumpet off-stage is the signal for the raising of the curtain, to show the vicar of St. Mark's, the Rev. C. S. Owarth, and his choir of 15

Two hymns, a short sermon, and the Lord's Prayer constitute the service.

The vicar says his congregations were so small—he decided to bring the church out to the people.

Gateshead Council's Reply to Col. Lewis—"Yes"

Gateshead Town Council has passed a resolution in favour of Sunday opening of kinemas, only two members voting against it.

The decision was arrived at following the hearing given to a deputation representing kinema interests in the area for which Colonel S. K. Lewis, public Relations officer for A.B.C., was spokesman.

Colonel Lewis said that if people wanted to go to church or chapel on a Sunday, the opening of kinemas would not stop them.

Councillor J. S. Magnay said the time was coming when there would be no difference between any of the days of the week.

MORE MEMBERS FOR C.M.A.

It was reported to last week's meeting of the Liverpool branch C.M.A. that the constitution of the association had been approved by the Registrar of Friendly Societies.

Membership of the branch is steadily increasing, six new enrolments being approved at the meeting.

The Entertainment Committee held a meeting at the Washington Hotel, Liverpool, on Thursday, December 6, when final arrangements for the C.M.A. dance to be held on January 23 were discussed. This will be held in Grafton Rooms.

SOL SHECKMAN INTERESTED IN 8 NEW COMPANIES

A LARGE expansion in the entertainment interests of Sol. Sheckman, the Newcastle exhibitor, is indicated in the latest company registrations.

Chief among the eight new companies listed is Essoldo Circuit (Control), Ltd., which was registered on November 26 with a capital of £105,000 in 100,000 6 per cent. redeemable cum. preference shares of £1 each and 100,000 ordinary shares of 1s. each.

The permanent directors are:—Solomon Sheckman, 6, Percy Gardens, Tynemouth, governing and managing director and chairman; Lewis Sheckman, 33, Railway Terrace, North Shields, kinema proprietors (both British, formerly Russian Poles); Dorothy Refson, "Meydore," Alexandra Road, Sunderland, director of Essoldo Theatre (Newcastle), Ltd. The registered office of the company is at Norwich Union Chambers, 42, Westgate Road, Newcastle-on-Tyne.

The other companies, one of which has been formed to control billiards halls, include:—

Essoldo (Carlisle). Registered November 26. Capital £11,000 in 10,000 red. 6 per cent. cum. pref. shares of £1 and 20,000 ord. 1s. shares.

Essoldo (Elswick), Ltd. Registered November 27. Capital £1,100 in 1,000 6 per cent. red. cum. pref. shares of £1 and 2,000 ord. 1s. shares.

Essoldo (Chester-le-Street). Registered November 27. Capital £12,000 in 6,000 6 per cent. red. cum. pref. and 6,000 ord. shares of £1.

Essoldo (Byker), Ltd. Registered November 27. Capital £12,000 in 6,000 6 per cent. red. cum. pref. and 6,000 ord. shares of £1.

Essoldo (Ashington), Ltd. Registered November 27. Capital £12,000 in 6,000 6 per cent. red. cum. pref. and 6,000 ord. shares of £1.

Essoldo (Durham), Ltd. Registered November 26. Capital £12,000 in 2,000 6 per cent. red. cum. pref. and 10,000 ord. shares of £1.

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THE RETURN OF MR. SMITH

We are happy to announce the return of Mr. J. W. W. Smith to Wardour Street, in his pre-war capacity as Technical Manager of the Ilford Cine Sales Department.

He is looking forward with great interest to the opportunity of assisting his many friends, old and new, in the Cinematograph Industry.

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Australian Showmen Guests of Sir A. B. King

A NUMBER of Scots exhibitors were present at a dinner given last week by Sir Alexander B. King, in honour of Clyde and Ewen Waterman, the Australian exhibitors, who are in Britain in the course of their world tour studying film machines.

They were on their way to Inverness, where they have family associations.

Sir Harry Lauder, who was one of the guests, recalled happy memories of his Australian tours with the guests.

SCOTS HEAR DISNEY'S FUTURE PLANS

Edward Davis, Walt Disney's personal representative in this country, met Press men from all over Scotland last week, at a luncheon following a preview of "The Three Caballeros," in the New Picture House, Edinburgh.

He told them that Disney was considering visiting Britain with a view to making a picture dealing with Scotland, England and Wales.

He was also planning to make "Alice in Wonderland," though he would not say definitely when the film was to be made. Other subjects being considered are "Wind in the Willows," and "Uncle Remus."

Ritson Bennell, G.-B. divisional superintendent in Scotland, who presided, and was accompanied by the Lady Provost, mentioned that the luncheon was also a little celebration of the 25th anniversary of Disney embarking on cartoon work in films.

Scots Praise British Film

Critics in Scotland have gone for "I'll be Your Sweetheart" in a big way and claim it to be the finger-post to future British production, states a KINE. correspondent.

He says that they claim that it possesses a genuine home-grown and true to form feeling which is based on national sentiments.

This policy, it is considered, could be developed and would undoubtedly give Hollywood stern competition.

This comment goes on to demand a purely British approach to film making, the use of the abundant British material, involving a great wealth of song, story, romance and adventure which Hollywood has poached in the past and done too often, badly.

Writing a Book

Lieutenant John C. Elder, R.N.V.R., pre-war founder member of the Scottish Educational Cinema Society, and himself a producer, is now writing a book, with the title "The Navy Paid My Fare."

Chief interest to kinema men lies in the fact that Elder has been running a kinema production unit during the years of service and should have a worthwhile story to tell on the joys and sorrows of naval kinematography.

June Haver and Betty Grable in THE DOLLY SISTERS (20th Century-Fox) which will be in England shortly

BOX APPOINTS EX-M. of I. CHIEF

Sydney Box announces the appointment of R. Nunn-May as general manager of Sydney Box Productions. Until recently he was deputy director of the Films Division of the Ministry of Information.

Mr. Nunn-May joined the Films Division in the early days of the war.

EMPIRE TO RELEASE COLOUR FILM

The first release of Empire Film Distributors, a new company headed by Moss Goodman and Victor Cochrane Hervey, is a one-reel Dufaycolor subject, "Our Inheritance," which has already been shown simultaneously in two West End kinemas.

This film which shows the pageantry and beauties of England, is typical of the one-, two- and four-reel subjects which the company will produce and distribute. All footage will carry "U" certificates.

Two of these already made and due for Trade show very shortly are "An Englishman's Holiday," giving unusual glimpses of Somerset, and "Scouting for Adventure," a story of the Boy Scout movement.

N.W. Meets To-morrow

North Western branch will meet at Liverpool on Friday (December 14).

The following changes in nominees are notified:—Gainsborough, Bootle, from H. Thom to F. A. Breach (manager); Regal, Norris Green, Liverpool, E. Jackson to J. McGregor (manager); Plaza, Northwick, from G. Fawcett to Johnstone Godfrey (director); Odeon, Colwyn Bay, from E. Pethingale to C. E. Muller (manager).

CHRISTMAS IS HERE

By BEN of B.N.

CHRISTMAS festivities start early this year, with a big send-off by Anglo-American who plan to Trade Show their latest British National offering "Trojan Brothers" at Studio One on Wednesday next, December 19, at 10.45. We can promise you that "Trojan Brothers" in no way falls below the high standard British National has been setting itself with "Waltz Time," "Murder in Reverse," and "Latin Quarter."

While you may agree that the standard has been maintained you might even believe that this newest offering in many ways is even better, but we'll leave that for you to decide. Certainly "Trojan Brothers" is going to start your Christmas on a good note, because it is a subject that has plenty of box office appeal, an unusual back stage subject taken from the sensational best seller of the same name by Pamela Hansford Johnson. Directed by Maclean Rogers, the picture has a notable cast that includes Patricia Burke, David Farrar, Barbara Mullen and Bobbie Howes, with Lesley Brook and David Hutcheson.

Producer Louis Jackson is looking particularly pleased with himself following the signing last week of a contract with Technicolor as a result of which the final sequences of "Meet the Navy," the sensationally successful all Canadian Naval show, will be filmed in colour, to be followed by an all-Technicolor subject called "Song of Romance."

Work on the Technicolor sequences of "Meet the Navy" starts after the Christmas holidays and round about the end of January "Song of Romance" is due to go on the floor with Carol Raye and Peter Graves, the successful romantic team from "Waltz Time" appearing in the starring rôles.

"Song of Romance" is an original story by Lore and Maurice Cowan, whose story, "I Live in Grosvenor Square," was such a hit for Herbert Wilcox. Their newest subject is a romance with music, set in Edwardian times, a period that lends itself admirably to Technicolor work.

British National will be the first British independent to use Technicolor, for up till now Denham has been the only studio to secure Technicolor contracts.

From this it will be seen that British National mean to keep their promise of increasingly better subjects during the New Year.

[ADVT.]

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PRESIDENT ADDRESSES U.A. DELEGATES

Company—Now at its Peak—To Distribute At Least Twenty in 1946

AT the United Artists' annual convention held at the Dorchester Hotel over the week-end, David H. Coplan welcomed Edward C. Raftery, president, and Gradwell L. Sears, vice-president, who are now on a short visit to this country. After introducing U.A.'s two visitors to the delegates, Mr. Coplan announced that the Corporation would be distributing a minimum of 20 pictures during the coming year—a year to which both exhibitors and United Artists could look forward with every confidence.

Edward C. Raftery, president, referred to the history of U.A. since 1919 when he helped to draw up the charter of the corporation for Mary Pickford, Charles Chaplin, the late Douglas Fairbanks and D. W. Griffiths. He reminded the delegates that United Artists is still the only independent distributor of pictures throughout the world.

E. RAFTERY

"United Artists has proved to be a haven," he said, "to those wanting their own company and to-day United is handling the product of 23 independent producers whose first aim is to give the exhibitor a service with continuity."

Biggest Year Ahead

Gradwell L. Sears, vice-president, in charge of the world-wide distribution, announced that 1946 will be the biggest in the history of the company.

"In the U.S. alone," he said, "we have this year grossed over $4,000,000 more than the corporation has ever grossed in any one year in its history, and there are still three weeks to go before the year is completed.

DAVID COPLAN

"There is no quota in the States and Americans don't care if the picture is American, British, Chinese or Spanish. So long as it's entertainment then Americans will go and see it. United States could take over 100 or more British pictures and distribute them in the United States."

"The Industry is now confronted with a return to showmanship," said David H. Coplan, managing director. "For the past five years practically any type of film, good, bad or indifferent, has been accepted by the public, who have had plenty of money with very little to spend it on except kinema entertainment. Very soon the time is coming when there will be competition, not only in entertainment, but also in industry, commerce and travel.

"Showmanship is a necessity on the part of the producer and the distributor, and showmanship is particularly necessary on the part of the exhibitor who must not only keep the exhibition at his theatre up to its usual high level, but must also constantly improve its attractions.

"United Artists' producers are fully aware of this fact, and have accordingly made plans for a variety of first-class box-office entertainment pictures with showmanship angles."

Sales Conferences

At the various sales conferences, both prior and during the week-end convention, presided over by David Coplan and "Bobby" Dubow, general sales manager, the company's policy and general activities were discussed with the delegates.

Other speakers at the convention were L. Lewis, director and secretary; M. Morton, assistant sales manager; L. Harris, branch supervisor; A. Booker, contract controller; J. Pole, public relations officer; H. R. Schleman, director of publicity; B. W. Dudman, advertising manager; and J. Francis, exploitation manager.

U.A.'s 1946 Programme

Here is a selection from the U.A. schedule for 1946:—

"ABILENE TOWN," a Jules Levey production, directed by Edwin L. Marin, with Randolph Scott, Ann Dvorak and Rhonda Fleming.

"ANGEL ON MY SHOULDER," a Charles Rogers' production, directed by Archie Mayo and starring Paul Muni and Claude Rains.

"BELLA DONNA," an Edward Small production, a drama based on the novel by Robert Hichens.

"BREAKFAST IN HOLLYWOOD," a Golden Picture production, a musical with Tom Brenemen, Bonita Granville, Eddie Ryan, Zasu Pitts and Billie Burke.

"CAPTAIN KIDD," a Benedict Bogeaus production, starring Charles Laughton, Randolph Scott, Barbara Britton, Gilbert Roland, Ian Keith and Reginald Owen.

"THE CONGRESSWOMAN," a Benedict Bogeaus production to star George Raft.

"THE DIARY OF A CHAMBERMAID," a Benedict Bogeaus production, directed by Jean Renoir, with Paulette Goddard, Burgess Meredith, Hurd Hatfield, Judith Anderson and Reginald Owen.

"DUEL IN THE SUN," a David O. Selznick production, in Technicolor, directed by King Vidor, with Jennifer Jones, Joseph Cotten, Gregory Peck, Lionel Barrymore, Lillian Gish and Walter Huston.

"GETTING GERTIE'S GARTER," an Edward Small production with Marie McDonald, Dennis O'Keefe, Barry Sullivan, Binnie Barnes, J. Carrol Naish and Jerome Cowan, directed by Allan Dwan.

"THE HOUSE OF DR. EDWARDES," a David O. Selznick production, directed by Alfred Hitchcock, starring Ingrid Bergman and Gregory Peck.

"A NIGHT IN CASABLANCA," a David Loew production, directed by Archie Mayo, starring the Marx Brothers with Lois Collier, Charles Drake and Lisette Verea.

"THE OUTLAW," a Preston Sturges-Howard Hughes production, introducing Jane Russell with Jack Beutel, Thomas Mitchell and Walter Huston.

The full programme for 1946 will be given in the New Year issue of the KINE.

To all Exhibitors and Friends
I extend on behalf of my
co-directors and myself,
Xmas Greetings and
Best Wishes for A Happy and
Prosperous New Year

Harry Addison

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Junior Projectionists Call-Up

CLOSED SHOP POLICY IN EIRE

SLOW return of projectionists to their pre-war jobs and the operation of National Service call-ups for juniors, which removes them from their employment, are together making things difficult in the kinema projection room. Representations made by the C.E.A. setting out the circumstances have not met with much success beyond the pointing out by the Ministry of Labour that postponement of calling-up dates can be applied for where it can be proved that exceptional hardship would be caused.

THIS hardship is not only personal, but applies also to business. The letter to the C.E.A., signed by Mr. Cohen, of the Ministry of Labour, definitely states that the term "business" would include a kinema projectionist if the circumstances were such that the business could not be carried on in his absence until and unless alternative arrangements can be made, and that it is not possible to make such arrangements immediately.

ALTHOUGH the Dublin strike has been settled by the virtual acceptance by renters in Eire of the "closed shop" clause, it is not likely that the "closed shop" principle will be advanced very far in this country as a result. Where, as in Ireland, the principle has been accepted in general terms, it is the policy of American renters there to accept the situation as they accept the laws of any country where they carry on business. The Eire Government has not been able to resist the claim owing to the strength of the Union and the psychology of Irish people, and has accepted the situation while expressing no preference one way or the other.

FILM business in Eire is not more than 3 per cent. of the total of Great Britain and Ireland, and while there were certain tendencies towards withdrawal altogether from the country by renters who felt that the numerous restrictions on business made operations hardly worth while, the plight of exhibitors, should such a step be taken, was a governing factor in the decision. As one renter said: "The small percentage of returns makes operations scarcely worth while; but we must remember that our 3 per cent. is the Eire exhibitors' 100 per cent."

I NOTICE among recent patents which have been published one of a stereoscopic projection screen standing in the names of B.T.-H. and A. P. Castellain. It adopts rear projection and a translucent screen upon which vertical interlacing of images is effected. The audience views the picture so projected through a vertical line screen formed of metal strips, the lines of which correspond with the other vertical line lying slightly behind it.

MEANWHILE, particulars of the Russian stereoscopic process are remarkably scanty, publicity being confined to general statements, which do not make public any details.

J. BENSON.

U.S. LEARNS AGFACOLOR SECRETS

Special Photo-cell for Sound Reproduction

A BRIEF report of the address which was given to the recent conference of the Society of Motion Picture Engineers on the new Agfacolor film appears in the columns of the U.S. trade journal, *Boxoffice*.

The speaker was Lt.-Col. R. H. Ranger, of the Signal Corps, who has been in Germany with his unit, and the details, the first to be publicly disseminated, were given to the conference through the agency of the U.S. Department of Commerce.

Dye-Spread Problem

This is in accordance with the Department's policy of making available to U.S. industries any data unearthed by Army intelligence units on German technical processes.

Lt.-Col. Ranger said that one of the greatest difficulties with colour work by integral layer processes had been the spreading of the dye in three colour layers, materially reducing the sharpness of the image.

The German process overcomes this by hitching a long fatty chain to the dye radical which has no other function than to restrain the infiltration of the entire molecule, either laterally across the film or vertically between the successive colour layers.

To record the colour, three successive layers of colour-sensitive emulsions are built up on the normal film base. From top to base, these layers are successively blue, green and red sensitive. The complete visual spectrum is divided into thirds with these three primary colours centering the respective sensitivity bands. The filter frequencies overlap quite generously so that a fairly uniform response is accomplished for any visual frequency in the successive layers.

Taking advantage of any possible simplifications, the top layer is just the ordinary silver bromide emulsion which, as is well known, is blue sensitive. Practically any emulsion would be blue sensitive, so to avoid blue reaction in the succeeding layers, a yellow filter is inserted between this top layer and the bottom two; this is the usual plain silver emulsion, which has been used in the photographic art for some time, as a shut-out for the blue light.

Colour Quality in Copies

A further report states that there is no weakening of colour values in prints, which are of uniform quality throughout. Sound may be recorded on the film by ordinary processes, but for best results a new type photo-cell developed by Zeiss-Ikon and A.G. must be used in the projector soundhead. This cell is equally good for colour and black and white.

Research which is being carried out both in British and American laboratories will probably release further technical particulars in the course of a few weeks.

B.K.S. EXTENSION TO PROVINCES

The Executive Committee of the British Kinematograph Society has for some time past been considering the extension of its activities to the Provinces.

A meeting recently held at Newcastle-on-Tyne was attended by local members of the Society with R. E. Greene in the chair. E. R. Eadie, local chairman of the C.E.A., was present, and the meeting was addressed by R. T. Dealey, member of the Executive Committee and deputy chairman of the British Kinematograph Society Theatre Division and R. Pulman, also a member of the Theatre Division Committee.

Mr. Dealey explained that the Society hoped to inaugurate branches in various provincial centres. The formal inauguration of such branches must be deferred until such time as the Society's new constitution comes into effect. They were anxious to commence provincial meetings as soon as possible.

Following further discussion, it was agreed that local meetings should commence on December 4, and should thereafter be held monthly on the first Tuesday in the month, with the exception of January, 1946, when the meeting will be held on the second Tuesday.

The following committee was appointed to undertake the organisation: R. E. Greene (chairman), E. R. Eadie, L. A. Wilson, W. Carr, Carter Crowe, F. J. Jordan and E. Turner (secretary)., with the power to co-opt.

POOL CARBONS

The Man Who Matters

When a management discusses new items with manufacturers it can nod wisely and maintain an alert attitude, but when the time comes to sign on the dotted line, the projectionist is the man who actually says "yes" or "no." This, of course, is a practical course for management to follow, for it knows that the projectionist, even though he is more or less kicked around in the general scheme of things, is anxious to keep the show running smoothly every minute, and he is the only one in the theatre who actually knows what is needed to achieve the end sought.—From the *International Projectionist*.

SHOWMANSHIP

Edited by

The Showman

WHAT I might call "sponsored showmanship" occurs in the two main items I want to discuss this week. The first is a competition for managers and other kinema workers organised by Columbia in connection with the film, "A Thousand and One Nights." The second is exploitation inspired by circuits and executed by circuit managers.

Columbia's competition is a good example of the renters' end of exploitation and the manner in which it can link up advantageously with the exhibitor side of the job. The competition was for suggestions for the exploitation of the film; and it was open to other kinema employees besides managers.

The most interesting point about the contest was that it was held *before* the release of the picture, and therefore the best ideas can be—and will be—included in the campaign book and made available for all showmen to use and adapt as they wish.

Therefore the competition is in this sense an exhibitor service from the renter. It served the double purpose of creating interest in the film among showmen, and it will also provide showmen with ammunition for their own campaigns.

Here are a few examples of the ideas suggested. When Aladdin rubs his lamp, the Genie appears and grants whatever is wished; with this tie-up, run a competition asking patrons what three wishes they would most like to have fulfilled. Another competition suggestion was to mix up the letters of the title and ask patrons to decipher them, the first twenty correct entries being awarded guest tickets.

A suggested tie-up for a multiple store provided the linking slogan, "We have 1,001 useful articles for sale in this store." One manager suggested personal column advertisements in the local newspapers instituting a search for red-heads similar to Evelyn Keyes, the girls being required also to bear the name of Evelyn.

These examples give an idea of the variety of the material received by Columbia in this competition. Dennis Lyons has done a good job with this contest, which is a piece of renters' showmanship that has constructive value.

☆

EXPLOITATION schemes which are obviously inspired by circuit headquarters give valuable assistance to showmen, but provides me with something of a problem. Am I to assess items submitted to me, patently based on headquarters ideas, on the same terms as those which are unmistakably the original work of managers?

To do so would be unfair, and yet I do not want to ignore the efforts of men who, after all, cannot help having to work to a foreordained plan. In these instances I try to assess how much of his own individuality the showman has been able to impress upon the standard scheme, and what he has been able to add to it.

It is probably disheartening to a manager who sends me a long account of the manner in which he persuaded school masters to send parties of children to see "Henry V," to find that I give little or no space to his effort. But I have read literally dozens of similar reports, and unless the manager has been specially enterprising in the matter of inducing the school authorities to co-

Neat treatment in keeping with the title and subject of the film give distinction to this display for Pathe's I LIVE IN GROSVENOR SQUARE by C. G. Osborn, of the Royalty, Harborne

operate, I cannot consider his efforts original.

The same situation applies in the various and numerous window tie-ups with Texas Red, and with the displays of original costumes from various films, which seem to pass round the showmen on some sort of rota system.

The circuit man would be foolish, indeed, if he did not make the most of these exploitation schemes that have been planned to help him sell his programmes to the best advantage. But he suffers when it comes to being noticed in these pages, because these pages are primarily for the original work of showmen.

The same sort of thing is true of the personal appearances, especially those organised at a high level. But it is possible, even in these circumstances, for the man on the spot to impart some effective variation to the standard "personal"—and it is for efforts of this nature that I am watching continually among the items which reach me from circuit employed showmen. I wish them good exploitation in a field where I know individual expression is somewhat difficult.

This straightforward and striking display to put over Paramount's LOST WEEK-END was devised by H. W. Dixon, of the Odeon, Peckham

Getting Space

COLUMNS of newspaper space were secured by G. H. Blackburn, of the New Palace, Bristol, for "Dead of Night." It all happened because a patron some three weeks before the film was shown had seen another film in which a dream came true and wrote a letter to the *Bristol Evening World*, asking if a case had ever occurred, and could be proved, that a dream had come true in real life.

This was the germ of a competition which Mr. Blackburn, in co-operation with the literary editor of the paper, ran for a couple of weeks before the playdate of "Dead of Night."

Readers were asked to send in particulars of any dreams which had to their knowledge come true. Prizes of books and complimentary tickets were offered to the senders of the best stories. The competition, "Do Dreams Come True?" ran for a fortnight, and during that time something about "Dead of Night" appeared in the paper each day. Altogether during the period 14 columns of reading space were devoted to the film, a big achievement in these days of small newspapers.

The Cat Helped

P. E. WRIGHT, of the Empress, Sutton Coldfield, has a wonderful tortoiseshell cat which follows him all over the kinema. She usually sits on the radiator in the foyer from 5 p.m. to 9 p.m., and the majority of the patrons talk to her and pet her.

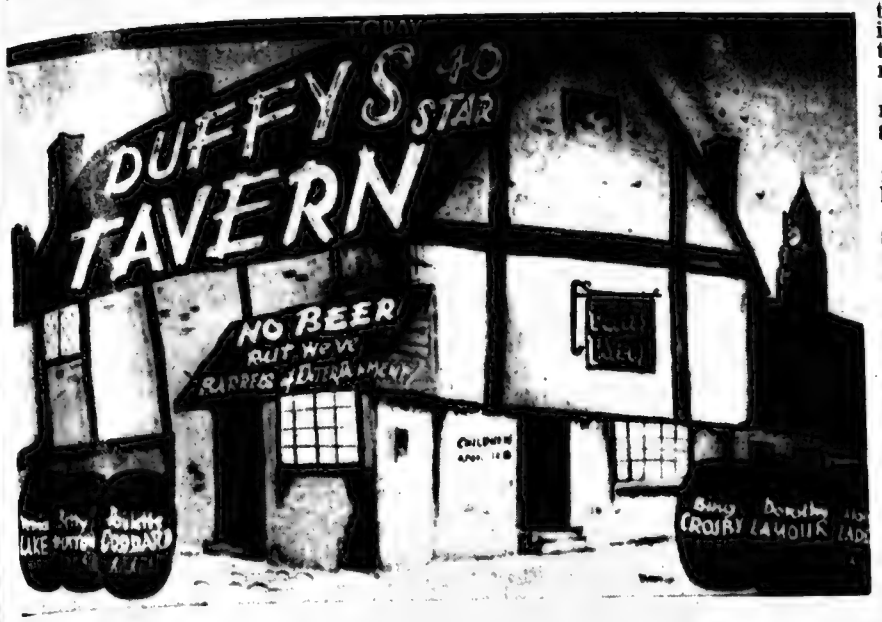
Wright had a bright idea and put a big bow of ribbon round her neck, with a label attached, reading: "This week I live in the Empress. Next week I Live in Grosvenor Square." Only a small point this, but it has the [illegible] of enterprising showmanship.

First Attempt

TO exploit "I Live in Grosvenor Square" (Pathe), manageress H. M. Wheeler, of the Empire, Leyton, arranged four window displays which she and other members of the staff made.

One consisted of a house made entirely of cardboard, with "I Live in Grosvenor Square" painted in red letters on the roof, attached by streamers to a centrepiece of stills on a black background in a gold frame, each still being trimmed round with a narrow band of red crêpe paper, and on the other side of this centrepiece the tie-up card was also attached by streamers.

Miss Wheeler had a number of cardboard backs printed, and these were distributed to various factories and other large



This display—well in tune with the spirit of the film—was erected by F. C. Iverson, of the Odeon, Woking, to exploit DUFFY'S TAVERN (Paramount)

concerns and attached to the employees' wage packets the week preceding the run of the film. These were also stuck on the front of some of the local newspapers.

She also obtained permission to hang a banner at the local bus station in such a position that it faced all barriers. In addition to the above, she went in for a teaser advertisement in the local paper's "To Let" section.

I am pleased to welcome Miss Wheeler to this column. Her first entry is a creditable job, especially as she obtained four displays in a small town.

Incendiary Displays

THREE window displays announced the arrival at the Odeon, Scarborough (Harry Murray), of Betty Hutton in Paramount's "Incendiary Blonde."

The Texas hair style was demonstrated at the West End Hairdressers in Aberdeen Walk and North Marine Road, each window carrying colourful still cards and photographs of Betty Hutton's hair style.

Rowntree's Store again co-operated to the utmost with the most attractive window seen for some time. Their largest window was devoted to the material, Texas Tan, including a 5 ft. by 3 ft. frame displaying stills from "Incendiary Blonde." Tastefully arranged, this window created a tremendous interest.

In addition to the above, there was the foyer display suggesting that "Incendiary Blonde" would be mentioned in 1950 in connection with the introduction of television, and also in 1970 which suggested a return to silent film presentation. The banner above read: "Will set Scarborough on fire and smoulder for years."

Glory Window

A. R. TILNEY, of the Olympia, Newport, Mon., did a good job in exploiting Warner's "The True Glory." His main effort consisted of a window display on the main street in the recruiting office, with a 7-ft. plaster model of a British soldier as a background with the flags of the U.S.A. and Great Britain crossed behind the figure.

Ministry of Information war photos of Monty, Alexander and the D-Day to V-Day fighting were displayed on a large board, and the names of the regiments mentioned or shown in the film were printed on a D.C. to give local interest.

Photos of Churchill, Roosevelt and Stalin were the central attraction. D.C.s giving the date and target of the local Thanksgiving Week were shown in the background.

The recruiting officer stated that the queue each week, jealously guarding the records they want playing as they wait for their weekly ration of rhythm (as they call it).

"Whilst reading through the local newspaper, I noticed the following paragraph:—

"Salford kinemas giving Sunday performances have contributed £5,828 to local authorities in the past years.'

"Clipping it from the paper, I gummed it under a letter heading and printed underneath the cutting 'We also serve who only sit and watch.'

"The whole was placed against a black background, framed in a large silver picture frame, and hung in a conspicuous position in the entrance, posters advertising the next Sunday's programmes were placed beneath the frame, and the whole formed quite an effective display, which aroused much interest and comment."

Behind Bars

JOHN HARRISON, of the Rivoli, Southend-on-Sea, devised a neat lobby display for "Dillinger." A prison cell was built, complete with necessary bars, behind which was placed a life-like study of the notorious criminal.

With the aid of renter and other specially prepared publicity matter, a surrounding display was put together by his assistant, Mr. Hazelhurst. Although a comparative newcomer, Hazelhurst says Harrison has a decided flair for display work.

With a red and deep black colour scheme, the display attracted considerable attention.

Men at Work

STEPHEN SANDERS, of the Ambassador, Bedminster, Bristol, has devised a novel method of arousing the interest of his patrons in the films which he has coming to the theatre.

Linking up with two local artists, he has got them to undertake to do displays in the foyer of the theatre, each dealing with a certain aspect of the same film, one doing a picture, say, from the comedy angle of the film and the other from the romantic angle. In this way he has encouraged them to engage in a little friendly competition.

But the publicity point in the scheme is that they both work at their pictures when the theatre is open to the public. The sight of the two artists working at their pictures intrigues patrons and passers-by alike, and everybody stops and looks. It is certainly a novel scheme.

Art and Henry

INGENIOUS use of publicity for "Henry V" by Arthur Taylor, manager of the Savoy, Walsall, has provided a new impetus for local commercial art.

Some time before the film was exhibited at the Savoy, Mr. Taylor contacted the principal of the Walsall School of Arts, who agreed to designate a week's work at the school to a competition of drawings and paintings of the "Henry V" period.

All the work submitted was displayed in the large foyer of the Savoy for a week, and judged by the art director of the school and his assistant, on the Saturday before the film was exhibited, in the presence of Press and public.

The total of "Henry V" period art provided a remarkable array for the purpose of publicising the film.

Ages of students varied from 14 to 19 years, and prizewinners included a Bevin boy, Gerald Hodson, and a girl, Doreen Phillips, who had lost a hand.

Face Value

GEOFFREY FOSTER, of the Regent, Brighton, thought of a clever tie-up for "Kiss and Tell."

In his adjacent dance hall he held a "Kiss and Tell" dance and a contest to find the girl with the best film face. Competitors had their faces made up by Hamish Cochrane, one of the town's leading cosmeticians, while prizes included an exclusive model "Kiss and Tell" hat by Madame Brunel, three

Another tasteful and picturesque lobby display by F. R. Hart, of the Rosum, Walsall—this time to put over G.F.D.'s I'LL BE YOUR SWEETHEART

window was the centre of attraction daily, and the film was the talk of the town and naturally did good business.

Flags of the United Nations were flown on the theatre front, and Naval Sea Cadets attended for entrance guards nightly.

Sunday Work

WHEN he was appointed to the management of the Rex, Salford (J. F. Emery), last June, A. A. Allen experienced three wearying months owing to staff holidays, decorators, contractors and the like. Consequently, it was not until the middle of September that he was able to enter exploitation.

"First of all," he informs the KINE., "I decided to aim for 100 per cent. capacity shows each Sunday by two efforts you may find of interest.

"Contacting the local boys' clubs, arrangements were made to hold record sessions at the theatre for half an hour prior to the commencement of the first performances each Sunday. Practically the whole of the club are the first in

A double bill neatly displayed. L. Van Gessel, of the Regal, Bexley Heath, thus put over Warner's CONFLICT and BURMA VICTORY (Paramount)

The Showman On :—

USING LOCAL TALENT: MAKING MOST OF HORROR: NEAT TIE-UPS

permanent waves by Helenes and a photograph by Mayfair studios.

Hamish Cochrane made a special lipstick to be named the "Shirley," 150 of which were given as consolation prizes.

Piracy in Peckham

AS part of his campaign for "The Princess and the Pirate" (RKO-Radio) at the Peckham Odeon, manager H. W. Dixon organised a fancy dress contest among the 2,020 members of his National Children's Club, and as a result miniature pirates and princesses were to be seen all over the district on judging day.

The Mayoress provided 60 lb. of sweets as supplementary prizes and the stunt secured 17 in. of free space in the local papers.

Another part of Dixon's scheme was the display, first in the circle lounge and later outside the theatre, of a gigantic shoulder painting of Bob Hope in his panel showing an enlarged head-and-tricorne hat. This outstanding device measured 40 ft. square and was obtained from the Leicester Square Theatre, where it had been for the pre-release run.

Of course, Dixon supplemented it with additional pictorial panels designed by himself and painted on the premises by his staff artist.

Developing Talent

THERE'S more in showmanship than just taking the largest possible amount of money. Here's an instance. When running amateur talent contests in connection with his Junior Club at the Kilburn Gaumont State, general manager Maurice Cheepen noticed that one of the members, nine-year-old daughter of a man in the Forces, displayed marked talent as a dancer, and he had the brainwave of finding a way to get her trained.

With the approval of his head office, he arranged a competition to find three promising young dancers who would be trained by a local dancing academy at the theatre's expense. The contest was held, the three winners (including the one he had noticed in the first place) selected, and they are now receiving lessons—at no cost to themselves.

This is a fine gesture, making for the development of goodwill between Kilburners and the State management.

Boosting Bacal

THERE is probably nothing like a well-devised competition to focus public attention on a picture, and A. V. Ross Hancock had the idea of organising a criticism contest when showing "To Have and to Have Not" (Warner) at the Twickenham Regal (A.B.C.).

Warners gave cash prizes and the theatre management supplemented these with free passes. Judges of the film criticisms received from entrants were Ewart Hodgson and Ernest Betts, the national Press film critics, and Gayne Dexter, Warner's publicity director. The contest aroused considerable public interest.

Local Talent

TWO instances of the use of local talent by managers are worth noting.

When collections are taken during an interval in the programme it is often difficult to maintain the entertainment interest and avoid bored chatter by those who have already contributed or are waiting to do so.

Rex Rudd overcame this little difficulty very effectively at the Upper Norwood Rialto by engaging "Dolcie," a talented Penge pianist, to give a short recital on the stage while the boxes were going round for funds for the G.E.M. Comforts Fund. The result was a good collection and a contented audience.

As part of his campaign to exploit "Song of Bernadette" at the Sevenoaks Odeon, V. A. H. Crawley booked Claire and Cecilia Keating, two local musical personalities who have broadcast for the B.B.C., to give a rendering of the Bach-Gounod "Ave Maria" as a prelude to the picture.

More by Crawley

CRAWLEY is a showman who knows how to make the most of local interest. He proved it in his campaign to exploit the U.A.'s "The Way to the Stars."

Notices in the local papers (which gave him nearly 14 in. of editorial space) stressed the fact that the film had a special local connection through having been inspired by a poem written by Squadron-Leader John Pudney, a local personality, whose works have been broadcast on several occasions, the first being by Laurence Olivier in a special programme in 1942.

Mr. Crawley persuaded the poet to attend a special screening of the film and to collaborate with him in putting over the story. The theme music was relayed over the non-sync. before each performance and Crawley placed the theatre at the disposal of the chairman of the U.D.C. (Coun. W. M. Valon, J.P.) for an entertainment to those members of the public services who had to forego their VJ holidays. They were entertained to tea in the Odeon café and afterwards saw the film.

Naturally, all these manœuvres excited great interest in the district and stimulated the box-office very considerably.

Joint Effort

MANAGER of Guernsey, Channel Island's, Regal, at St. Peter Port, Eric Snelling, aroused interest with a smart shop window display link-up, resulting in record bookings for a three-day showing.

Snelling's play on the boldly displayed topical question "What's Cooking?" in the Guernsey Gaslight Company's main Smith Street window accompanied the display of an open gas cooker containing a large cardboard joint of meat. The attention of passers-by was then fastened on large posterised photographs.

Under the "What's Cooking?" line were the words: "A Joint presentation by the Governments of Great Britain and the United States of America of 'The True Glory' at the Regal Kinema."

Own Window

NOT many kinema managers would convert their front room window into a show case for film adverts.

Mr. Perkins, manager of the Forum Cinema, West Hartlepool, decided to give the public a vivid interest in the film "Conflict," so he converted his front room window into a showcase in which he displayed a banner as a background for three panel adverts. about the film.

In front of the window he had cut-out letters made of plywood stating that the film was on show at the Forum Cinema.

As his home is situated on the main road into the town his effort caused considerable interest, proving that the public do react to novel ideas which indicate enterprise.

Midnight Thrill

INTEREST in "Dead of Night" was aroused in the Hartlepools by a stunt put over very effectively by J. Bainbridge, manager of G.B. Picture House, West Hartlepool.

Special permission was granted by the authorities to show the film at midnight to an audience of one person. Many ladies volunteered for the special test of nerves. Miss Doris [illegible], an ex-munition inspector and an A.R.P. warden was selected and was promised £6 6s. if she sat alone and [illegible] the film from start to finish.

A considerable crowd assembled outside the kinema and a broadcast was given describing the course of the film and the six super shocks which it features. A close watch was kept on Miss Lee from a cabinet at the back of the kinema and a nurse was standing by in case her services might be needed.

Miss Lee won the prize, and when presented with it on the stage the following Friday, said: "I was a bit frightened because the story and events were very interesting."

The Showman

This is how the stage appeared at the climax to the Pageant of Thanksgiving, devised and presented by organist Jess Yates at the Pyramid Theatre, Manchester, and elsewhere. This most enterprising show was a great success wherever it was given

Bold But Simple

FRONT of house displays should be simple and striking to have full effect. They should convey the necessary message to the passer-by without his having to stop to read it. The two displays shown here have the right qualities. On the left you see the Warner Theatre front decorated for Warner's RHAPSODY IN BLUE. Title, mood and nature of the film are apparent at a glance. Below: A. Baylis, of the Regal, Chesterfield, got an equally arresting effect when publicising Warner's MR. SKEFFINGTON

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There is no Easy Road to Kinema Organ Success

Music: by JACK COURTNAY

Sandy McPherson, who has joined the board of administration of the T.O.B.F.

I QUOTE from a letter received: "It has been a great desire of mine for the past three years to be able to play a theatre organ—Compton, Wurlitzer, or any other which may be installed. I am 16 years of age and working as a third operator in a 2,000-seater.

"I can't read or play a single note of music, but I am extremely enthusiastic and very anxious to learn. I know two organists—and I have watched them carefully from the stalls but I have never plucked up enough courage to stop them as they walked up the gangway after the interlude."

I receive so many similar letters on this subject from people who wish to become kinema organists, probably from the mistaken idea that the other fellow's job is always the best, that I think it might help if I were to point out a few elementary facts which, in their enthusiasm, these would-be organists overlook.

How does one become, say, an eye specialist? The answer is obvious—after a general course of medical study, with a certain amount of hospital work and practical experience, the humble student qualifies as a physician or surgeon, and only then does he specialise.

This applies with equal force to the kinema organist. It is simply silly to worry about lessons or practice unless you have been a serious student of music—play piano well and have had a thorough grounding in the fundamentals of straight organ playing. Sounds like work, doesn't it?—but in no other way can you hope to fit yourself for the highly specialised business of kinema organ playing.

If that were all, and an organist were to be judged entirely on his ability as a player—the way would be clear, for in the ordinary walks of musical life a man is either a soloist or an accompanist. Not so in the kinema, however, where he is expected to be a brilliant soloist and accompanist, and at the same time be able to tell a story, write a poem, write, produce, present and compère a show.

This, I think, should be enough to discourage most, and if it doesn't, then all I can say is "You must, indeed, want to be an organist and deserve to succeed."

Organists' Concert

THE concert given by the A.T.O. at Swiss Cottage was attended by some 1,500 people, to the benefit of C.T.B. and T.O.B.F. funds.

Derrick de Marney, who can now add to his many characterisations that of a naturally gifted compère, kept the show running smoothly. Really attractive stage settings were created by Chas. Herbert, of Paramount-Odeon, Tottenham Court Road.

Jean Kent looked lovely in a brilliant setting. Afrique excelled himself, Freddie Bamberger and Jack Warner were in their usual lively form. Rudy Lewis sprang a surprise when he presented Mrs. Rudy Lewis as a vocalist of charm and distinction. Rayinski was as dynamic as his fellow Dynamos.

Little June Birch sang nicely and played a post horn almost as tall as herself. Howard Ward was equally at home with the classics as with his arrangements of such novelties as Stan Bowsher's "Silhouette in Blue." Al Bollington, too, put over a good show. Sydney Amos provided the accompaniment for a new Irish tenor, Brian O'Duffy, of whom more will be heard. Robin Richmond and Benny Lee completed the programme.

The untiring efforts of three personalities, Derrick de Marney, Chas. Herbert and Cyril Busfield, who not only opened the first and second parts of the programme but accompanied Jean Kent, Rayinski and Afrique, contributed to the success of the evening.

Directory

GAUMONT-BRITISH has 40 solo organists at present engaged. This week we list those employed in the London area:—

Terence Casey, Trocadero (Wurlitzer); Rudy Lewis, Gaumont State (Wurlitzer); Andrew Fenner, Gaumont Palace, Hammersmith (Compton); Ray Baines, Gaumont Palace, Finchley (Compton); Cecil Hammet, Broadway Super Cinema, Stratford (Wurlitzer); Elton Koberts, Gaumont, Bromley (Compton); Jackie Brown, Dominion, Tottenham Court Road (Compton); Thomas Dando, Gaumont, Watford (Wurlitzer); Cecil Chadwick, New Gallery, Regent Street (Wurlitzer); Cyril Busfield, Gaumont, Chelsea (Compton); Sydney Gustard, Gaumont, Camden Town (Compton); Vernon Waugh, Tivoli, Strand (Wurlitzer); Henry Croudson, Gaumont, Haymarket (N. Hill and Beard and Son); Sydney Amos, Gaumont, Chadwell Heath (Compton); Louis Mordish, New Victoria, S.W.1 (Compton); Frank Todd, Regal, Edmonton (Christie); Betty Mitchell, Troxy, Stepney (Wurlitzer).

Novelties and News

HEREWITH the latest list of Novelties; this selection from Dando. He says: "There are so many one could choose restricting the number to six is not easy. The following six in my opinion are all contrasting and show off the organ in their different ways:—1, Nola (Arndt); 2, Grasshopper's Dance (Bucalossi); 3, Parade of the Tin Soldiers (Jessel); 4, The Doll Dance (Brown); 5, The Wee MacGreegor (Amers); 6, The Flight of the Bumblebee (Rimsky-Korsakov)."

From Dando, at the Gaumont, Watford, comes a clipping captioned "For All the World to Hear," about his part in the B.B.C. feature, "Saturday Night Out." "his was the first organ show in the series, and he has received hundreds of letters from all parts of the country from delighted listeners, but the important thing is that Dando is steadily building up a growing local popularity and interest in his organ.

I wish him every success in his latest innovation, "Music Lovers' Hour," to which the public are admitted free. This takes place every Wednesday from 11 a.m. to 12 noon, and will undoubtedly repay with interest the work involved.

Mac's Help

SANDY McPHERSON and H. Robinson Cleaver have joined the board of administration of the Theatre Organists' Benevolent Fund.

"Bill" Pepper, of Warners, informs me that Sergt. Phil Finch has sailed from Cairo *en route* for Leicester Square. Welcome back, Phil!

Organ Publicity

WHEN a showman like J. X. Prendergast and an organist of experience like Edward Farley meet, things are bound to happen and keep on happening, for co-operation is the very essence of successful presentation.

A letter from Farley, with enclosed clippings, shows just what can be done by an organist to secure nation-wide publicity for his theatre. His "Safety First" week for children could be repeated with advantage elsewhere, as it is entertaining as well as instructive, allowing plenty of scope for humorous parody, and children love to have their "pills" wrapped up.

I have not space to give full details, but I am sure that if anyone interested wrote to Farley, at the Rialto, York, he would gladly co-operate and put them in touch with the papers concerned.

Derrick de Marney who compered the organists' show at the Swiss Cottage Odeon

S. London Plus?

I AM being forced to the conclusion that South London is more musically inclined than some folk suppose (writes a KINE. correspondent). Who would have thought that Terence Casey, organist at the Trocadero, Elephant and Castle, could get away with classical music, announced to his audiences as such and played straight and without alteration of the score?

Yet he is doing it, and his patrons are enjoying it, as is proved by the rapt silence in which they sit listening and the sustained applause with which they greet him at the end of his performance.

He began the experiment with Bach's Fugue in D Minor and (so I am told) was quite prepared, if it didn't go at the first performance, to substitute something on a lower plane; but the audience thoroughly enjoyed the experience, so he continued the experiment.

Youth's Performance

IT is unfortunate that the organ at the Kingston-on-Thames Odeon has been out of use for some time, and I was glad to learn from manager Cecil Downton that it has recently been overhauled.

In the absence of a resident organist he is introducing as guest performer for a short period a 16-year-old student from a local school.

Gerald Wheeler is said to be a talented musician, and no doubt his appearance at the theatre is of considerable local interest, as well as providing patrons with a musical treat which they have hitherto been denied.

Discovery

ANOTHER up-and-coming singer discovered by the kinema is Miss Jean Anderson, who appeared with "Young Stars of Variety" at the Edgware Road Grand (G.-B.) recently.

She did so well that on the Saturday evening she was presented with a handsome bouquet by an American lady admirer, and is now going into Emile Littler's "Song of Norway."

Manager Peter Shaw, by the way, has discovered that patrons of this house like kine.-variety. As a result of this show he has received requests for more of the same mixture, and intends to use his stage whenever he can.

JOHN REYNDERS makes these

MUSICAL SUGGESTIONS FOR CURRENT RELEASES

I KNOW WHERE I'M GOING (G.F.D.)

CERT. U. Length 8,213 ft. Reviewed in KINE. November 1, 1945.
STARS.—Wendy Hiller and Roger Livesey.
ATMOSPHERE.—Picturesque romantic melodrama, laid in the wind-swept Hebrides.
ORGAN.—"Keltic Lament" (Foulds). Boosey and Hawkes.
NON-SYNC.—As organ, on H.M.V. C.1578.

RANGE LAW (Pathé)

CERT. U. Length 5,260 ft. Reg. No. F.8473. Reviewed in KINE. August 23, 1945.
STARS.—Johnny Mack Brown.
ATMOSPHERE.—Vest-pocket outdoor melodrama, describes a battle of brawn and wits between a couple of U.S. Marshals and a crook.
ORGAN.—"Hunjadi Laszlo" Overture (Erkel) (Boosey and Hawkes).
NON-SYNC.—"Morning, Noon and Night" Overture (Part 1), on H.M.V. C.3020.

IDENTITY UNKNOWN (British Lion)

CERT. A. Length 6,377 ft. Reg. No. F.8452. Reviewed in KINE. August 2, 1945.
STARS.—Richard Arlen, Cheryl Walker and Roger Pryor.
ATMOSPHERE.—Unusual romantic comedy-drama, in which four varied stories are knit together by a topical plot.
ORGAN.—"Ruy Blas" Overture (Mendelssohn) (Benjamin edition).
NON-SYNC.—As organ, on H.M.V. C.1813.

INCENDIARY BLONDE (Paramount)

CERT. U. Length 8,815 ft. Reg. No. F.8530. Reviewed in KINE. September, 1945.
STARS.—Bing Crosby and Betty Hutton.
ATMOSPHERE.—Musical revue. The story recounts a goofy café manager's wild attempts to cover up law-breaking deficiencies.
ORGAN.—"I'm Playing with Fire" (Chappell).
NON-SYNC.—As organ, on Columbia D.B. 1990.

Odeon has New Western Controller

B. W. GARRETT, who has succeeded Mr. Allerton as western theatre controller for Odeon, comes from London where he has been assistant theatre controller for the last two years.

His first connection with the kinema business was at Southend-on-Sea some years before the war. He later purchased the Gem, at Gillingham, Kent, which he renamed the King's Hall, and carried it on for several years until it was burnt down.

MANAGERS MEET CONTROLLER

B. W. Garrett, Odeon's new Western theatre controller, meeting some of Odeon's West Country managers at a gathering at the Odeon, Bristol

Afterwards, in partnership, he built a super-kinema in the town, the Embassy, which some eighteen months later was acquired by Odeon, Garrett joining the company at the same time.

Last week he met some of Odeon's West Country managers at a gathering at the Odeon, Bristol, where he was introduced by John Davis, joint managing director.

☆

Sid Parsons Enjoys His Rest

S. H. PARSONS has not resigned from the Odeon. He has, however, got six months' leave of absence for health reasons, but hopes to be back again in the near future.

S. H. PARSONS

The Parsons family can claim a connection with the entertainment business since the days of William Shakespeare, and it looks as if yet another generation is to follow in the footsteps of its forefathers. S. H. Parsons' son is joining the production unit at Pinewood in the near future.

☆

The announcement of the sudden death in London of **Lt.-Col. E. A. Barry** came as a shock to his friends in the Trade in Bristol and the West of England.

His first managership was at the Regent, Bristol, which he opened for P.C.T. in 1928. He remained there for some years, leaving on his promotion, but returned to the West Country again as area supervisor for Gaumont-British.

☆

George V. Dawson has been appointed manager of the Odeon, Worthing, in succession to his position at Odeon, Wealdstone (Harrow).

MAINLY ABOUT PEOPLE

Originally an organist, with experience dating back to the "silent" days, he crossed over to the managerial side about three years ago, while at Crosby, Liverpool. He intends to concentrate on the musical angle at Worthing in conjunction with the resident organist, Bruce Denham.

☆

Leslie Hendry, late of the Palace, Eltham, has recently been appointed by A.B.C. to manage the Regent, Norwich.

Hendry follows **Charles Batley** in this capacity. He joined the circuit some two years ago after his demobilisation from the R.A., where he has served since 1939.

He has lived out of England, having spent several years both in Australia and America.

☆

S. C. Beacham, who came from the Guildford Odeon last Spring to succeed **Gerald Masters** as manager of Worthing Odeon, has returned to Guildford. A staff presentation took place at the theatre.

☆

F. J. Smidmore has taken over the management of the Granada, Manchester, from **W. A. Hockman.**

☆

Odeon Also Appoints Assistant Controller

L. F. CREWS, who has been circuit engineer for Odeon in the West since 1940, has been appointed assistant western theatre controller for the company.

Crews, who has had a long experience of the business, has been with Odeon for the last twelve years.

☆

The whole of the staff of the Odeon, Bristol, gathered in the theatre the other morning to make a presentation to **J. Draycott-Simpson,** manager, who is leaving to take over an Odeon in another town.

Speaking on behalf of the staff, **H. W. Cherry,** assistant manager, said how sorry they were that Mr. Simpson was leaving.

☆

H. L. Walters, of Walters' Circuit Cinemas, Lincoln, has been very ill. He is now on the way to recovery and would like to thank all friends for their sympathy.

☆

Proprietor Passes

THE death occurred at his home in Lancaster Gate, Nelson, Lancs, on Monday, November 19, of **James Smith,** part proprietor of the Capitol, Nelson.

☆

Louis Chapman, who has been manager at the Savoy, Grimsby, for the past four years, is leaving for the Electric, Halifax.

☆

J. G. Laws, who has been serving in the Intelligence Corps, returned to the Savoy on Monday (November 26).

☆

J. H. Hodge, proprietor of the Era Picture House, Bordesley Green, has personally taken over management of that Birmingham suburban kinema.

HUTH AT HUDDERSFIELD

Mr. Woodhead, Alderman Mary Sykes (the Mayor of Huddersfield), Harold Huth, producer, and Joan Crawford, star of THEY WERE SISTERS at Huddersfield

☆

Three former members of the sales staff of Paramount, Manchester, are expected to return to Paramount shortly.

Capt. S. Wild, brother of branch manager **Norman Wild,** is at present in Holland in connection with M. of I. films, and is scheduled to return to his peace time duties in January.

Sgt. J. L. Thornley, who was salesman on the East Lancs territory, and **Lance-Bombardier H. A. Class** are both expected to be demobilised before Christmas.

☆

James Welsh, who recently retired from the office of Lord Provost of Glasgow, has been appointed chairman of the Scottish Housing Advisory Committee. He served on the committee previous to becoming Lord Provost.

SILVER CUP FOR BOWLER MANAGER

A. J. SADLER, of Astoria (A.B.C.), Brighton, and Publice Relations Officer to the Sussex branch C.E.A., was presented with a silver cup at the annual dinner of the Brighton Bowling Club, held at the Savoy restaurant this week.

☆

James Cope, after serving in the Army and later being engaged on other war work, has taken over the management ship of the Plaza, Newcastle, Staffs. Prior to the war, Cope was manager of the Ritz, Tunstall, Stoke-on-Trent, which is owned by S.M. Super Cinemas, proprietors of the Plaza.

JAMES COPE

He has spent the whole of his career in the Industry. Before going to the Ritz, Tunstall, in 1937 he was manager for A.B.C. in various parts of the country.

☆

Harry Foster, for 26 years manager of the Springburn Picture House, Glasgow, is now on the

Look-out for a new post. Recently the kinema was acquired by the A. B. King circuit and Harry was replaced.

☆

Cyril Last, manager of the Regent Cinema, West Hartlepool, collected £13 at the theatre for Sick Children's Hospital, London.

☆

Stephen Sanders, formerly manager of the Carlton, Norwich, is now in better health. He has been appointed manager of the Ambassador Theatre, Bedminster, Bristol.

☆

Frank Williams, demobbed from the R.A.F. after 4½ years' service is taking over the Nottingham territory again, and **Cecil J. Cass,** who on being invalided from the R.A.F. a year ago, took over the Nottingham area, is leaving many friends there to take over the West Midlands grounds with headquarters at Birmingham.

London Trade Show Diary

FILMS TO BE SHOWN BETWEEN THURS., DEC. 13 AND WED., DEC. 19

Thursday

The Fairy Tale Murder
(G.F.D.)

Own Private Theatre. 10.30 a.m.

Cast: Gloria Jean, John Qualen, Bill Goodwin, Keefe Brasselle, Sheldon Leonard, Gus Schilling and Vince Barnett. **Director:** Charles David.

Produced and directed by Charles David, the man who made Deanna Durbin's "Lady on a Train," this compact melodrama presents Gloria Jean as a youngster involved in a network of murder and robbery.

Brought up on a diet of fairy tales, she is later horrified to discover that the "kindly" uncle who has looked after her from birth is a "wanted" killer and head of an organisation of river crooks.

Tuesday

Doll Face
(20th-Fox)

Century Theatre, Soho Square 10.30 a.m. and 2.30 p.m.

Cast: Vivian Blaine, Dennis O'Keefe, Perry Como, Carmen Miranda, Martha Stewart, Michael Dunne and Reed Hadly. **Director:** Lewis Seiler.

The story tells of a variety artist who tries to crash the Broadway stage only to find that, although recognising her talents, producers will not give her a trial because of her long association with the cheaper-priced variety theatre.

The producer of the burlesque show in which she works is in love with her, and, to give her publicity, engages a "ghost" writer to write her autobiography.

Unfortunately, the writer falls in love with the girl himself.

The resulting triangle is responsible for plenty of misunderstandings.

The film introduces Perry Como, American broadcasting star. He sings some of the songs written by celebrated song-writing team, Jimmy McHugh and Harold Adamson.

Pursuit to Algiers
(G.F.D.)

Own Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Basil Rathbone, Nigel Bruce, Marjorie Riordan, Rosalind Ivan, Martin Kosleck, John Abbott, Frederick Warlock, Morton Lowry and Leslie Vincent. **Director:** Roy William Neill.

Sherlock Holmes is asked to help in the return to Rovenia of the boy king, who has succeeded to the throne on the assassination of his father. This is the central situation of Universal's latest adventure from the case-book of Conan Doyle's Baker Street sleuth.

Producer-director Roy William Neill has introduced an innovation in the shape of four song numbers—one of them put over by Dr. Watson, who sings "Loch Lomond." Marjorie Riordan has the remaining three melodies.

Wednesday

Trojan Brothers
(Anglo-American)

Studio One. 10.45 a.m.

Cast: Patricia Burke, David Farrar, Barbara Mullen and Bobbie Howes with Lesley Brook. **Director:** Mclean Rogers.

Adapted from the best selling novel by Pamela Hansford Johnson, this newest British National offering is a story of a successful vaudeville team which is nearly broken up by a scheming woman.

It is Patricia Burke's first screen appearance, and in it this popular musical comedy star has a highly dramatic rôle as the Society girl whose selfishness nearly breaks up the partnership.

David Farrar has his biggest screen chance to date as one of the vaudeville company, while Barbara Mullen and Bobbie Howes are other members of the act.

PICTUREGOER AWARD

David Niven is acting as courier for "Picturegoer" He left for the United States on Saturday (December 8) and with him in the "Queen Mary" went the "Picturegoer" gold medal award to Bing Crosby, for his performance in "GOING MY WAY" (Paramount). The award is an exact replica of the last Ascot gold cup and was put in Niven's case by David Rose, Paramount chief in this country

Brighton Studios

(Continued from page 7)

Cosby Brush and Import Co. of New York, and president of Société Cosby (France) of Paris.

The land Mr. Bader proposed to rent consisted of 36 acres overlooking the sea, about two miles from the centre of Brighton.

The Special Committee has proposed a 50 years' lease at £2,500 a year. The principals agreed to accept the terms and negotiations went forward.

Among the safeguards suggested by the committee were:—

(1) Approval by the council of all lay-out and building plans, attaching a very high importance to the avoidance of disfiguring buildings and temporary structures.

(2) That before building begun the council should be satisfied that the lessees are financially able to complete them.

(3) The necessary Governmental Departmental consents.

(4) The observance of building lines and if for any reason the use of the site for the purpose mentioned should cease, the site to be cleared and returned to the corporation and the lease terminated without compensation to the lessees.

A definite understanding was reached regarding the letting of the land and it was decided that if work had not started at the end of six or twelve months the lease be terminable on either side.

If the council approves the lease the lessees will have an ideal site, writes a KINE. correspondent, possessing great natural assets.

It is bounded to the south by the sea and to the north by the Downs and is within a stone's-throw of Brighton.

SCIENTIFIC MEMBERSHIP IS NOW 850

LONDON'S Scientific Film Society started its eighth annual season at the Scala Theatre on Monday. The society has grown from a few scientific workers in 1937 to a membership of 850.

The normal procedure is to give the programme on a Sunday, but owing to difficulties over Sunday opening licence the Scala was unable to book the theatre to them and the day had to be changed.

The programme was up to the usual standard. "Put Yourself in his Shoes," a bright short on the wrong and right way of interviewing returning men at local Labour Exchanges, produced by Data Film Unit; "Handling Ships," a Halas and Batchelor Carton.

"To-day and To-morrow" was to be shown, but owing to its Academy release was withheld and a ten-minute compilation of some 50-year-old Lumiere episodes substituted.

RKO OFFERS TWO MORE FROM INTERNATIONAL

Following the general release of "Along Came Jones," the Gary Cooper and Loretta Young co-starring vehicle, RKO-Radio announces a further two International pictures for release during 1946.

"To-morrow is Forever" will be the first subject to follow "Along Came Jones." This film is now completed and according to advance reports from America, ranks as one of the greatest screen dramas ever made.

Claudette Colbert, George Brent and Orson Welles are starred in the production which also features Richard Long, a sensational newcomer for whom an outstanding screen career is predicted.

RKO-Radio will make immediate arrangements for Trade presentation following the arrival of the first print.

Meanwhile, International Pictures are now in production with "The Stranger," which co-stars Edward G. Robinson, Loretta Young and Orson Welles, with Welles himself directing.

HUGH WILLIAMS SIGNED BY BOX

Sidney Box has arranged with M-G-M for Hugh Williams to star in "No Ladies, Please!" instead of Michael Wilding, as previously announced.

This film is intended for British Lion release and begins shooting at Riverside to-day.

Mr. Williams has just been demobilised from the Army.

"Elmer's Other Tale"

The KINE. of December 6 contained a review of "Elmer's Other Tale," released by New Realm.

The review stated that the directors of the picture were E. J. and S. A. Fancy.

This, in fact, was not the case. The error arose through a misinterpretation of the trade show synopsis. We are informed by E. J. and S. A. Fancy that they had nothing whatsoever to do with the production of the film although the company of which they are directors are handling its distribution.

LONDON AND PROVINCIAL TRADE SHOWS

Date.	Time.	Place.	Title of Film.	Shown By.	Stars.	Cert.
		LONDON.				
Thur., Dec. 13	10.30 a.m.	Private Theatre	Fairy Tale Murder	G.F.D.	——	
Fri., ,, 14	10.30 a.m.	Century Theatre	Road to Liberty (Short) ...	20th Century-Fox	——	
,, ,, 14	10.30 a.m.	Celluloid Theatre	The Voice Within	Grand National ...	——	
,, ,, 14	11.45 a.m.	Celluloid Theatre	Dumb Dora Discovers Tobacco ...	Grand National ...	——	
,, ,, 14	2.30 p.m.	Celluloid Theatre	What Do We Do Now	Grand National ...	——	
Tues., ,, 18	10.30 a.m. & 2.30 p.m.	Cwn Theatre ...	Pursuit to Algiers	G.F.D.	Basil Rathbone ...	
,, ,, 18	10.30 a.m. & 2.30 p.m.	Century Theatre	Doll Face	20th Century-Fox	——	
			BIRMINGHAM.			
Mon., Dec. 17	10.30 a.m.	Scala	Blonde from Brooklyn	Columbia	Robert Stanton ...	U
Tues., ,, 18	10.30 a.m.	Futurist ...	Masquerade in Mexico	Paramount ...	Dorothy Lamour ...	A
,, ,, 18	10.30 a.m.	Scala	Pardon My Past	Columbia	Fred MacMurray ...	A
,, ,, 18	10.15 a.m.	Forum	They Were Expendable	M-G-M	Robert Montgomery	
Wed., ,, 19	10.30 a.m.	Scala	This Love of Ours	G.F.D.	Merle Oberon ...	
,, ,, 19	10.30 a.m.	Futurist ...	The Gay Senorita	Columbia	Jinx Falkenburg ...	
			CARDIFF.			
Mon., Dec. 17	10.45 a.m.	Olympia	The Gay Senorita	Columbia	Jinx Falkenburg ...	
Tues., ,, 18	10.45 a.m.	Park Hall ...	Fallen Angel	20th Century-Fox	Alice Faye	
,, ,, 18	10.45 a.m.	Empire	Pardon My Past	Columbia	Fred MacMurray ...	A
Wed., ,, 19	10.45 a.m.	Empire	This Love of Ours	G.F.D.	Merle Oberon ...	
Fri., ,, 21	10 a.m.	Olympia	They Were Expendable	M-G-M	Robert Montgomery	
			GLASGOW.			
Tues., Dec. 18	10.30 a.m.	Regal	Saratoga Trunk	Warner	Gary Cooper	A
,, ,, 18	10.45 a.m.	La Scala ...	Pardon My Past	Columbia	Fred MacMurray ...	A
,, ,, 18	11 a.m.	Cosmo	His Lordship Goes to Press ...	Exclusive	——	
Wed., ,, 19	10.45 a.m.	La Scala ...	This Love of Ours	G.F.D.	Merle Oberon ...	
,, ,, 19	10.45 a.m.	Cosmo	Under the Red Robe ; A Night in Old Savile ; Your Face is Your Fortune.	Exclusive	——	
Fri., ,, 21	10.15 a.m.	Cosmo	They Were Expendable	M-G-M	Robert Montgomery	
			LEEDS.			
Tues., Dec. 18	10.30 a.m.	Ritz	Well Groomed Bride	Paramount ...	Ray Milland	U
Wed., ,, 19	10.45 a.m.	Scala	This Love of Ours	G.F.D.	Merle Oberon ...	
,, ,, 19	10.30 a.m.	Ritz	Cross My Heart	Paramount ...	Betty Hutton ...	A
Thur., ,, 20	10.45 a.m.	Ritz	Pardon My Past	Columbia	Fred MacMurray ...	A
,, ,, 20	10.20 a.m.	Tower ...	They Were Expendable	M-G-M	Robert Montgomery	
Fri., ,, 21	10.30 a.m.	Ritz	Masquerade in Mexico	Paramount ...	Dorothy Lamour ...	A
			LIVERPOOL.			
Tues., Dec. 18	10.30 a.m.	Forum	Saratoga Trunk	Warner	Gary Cooper	A
,, ,, 18	10.45 a.m.	Futurist	Pardon My Past	Columbia	Fred MacMurray ...	A
,, ,, 18	10.45 a.m.	Scala	Breach of Promise	Exclusive	——	
Wed., ,, 19	10.45 a.m.	Futurist	This Love of Ours	G.F.D.	Merle Oberon ...	
Fri., ,, 21	10.30 a.m.	Scala	They Were Expendable	M-G-M	Robert Montgomery	
			MANCHESTER.			
Tues., Dec. 18	10.45 a.m.	Oxford St. P.H....	Banana Ridge	Pathe	——	
,, ,, 18	10.45 a.m.	Gaumont ...	This Love of Ours	G.F.D.	Merle Oberon ...	
,, ,, 18	10.45 a.m.	Gaiety	Pardon My Past	Columbia	Fred MacMurray ...	A
Wed., ,, 19	10.45 a.m.	Oxford St. P.H....	Night Has Eyes	Pathe	——	
,, ,, 19	10.45 a.m.	Gaiety	The Gay Senorita	Columbia	Jinx Falkenburg ...	
,, ,, 19	10.15 a.m.	Market St. P.P.	They Were Expendable	M-G-M	Robert Montgomery	
Fri., ,, 21	10.30 a.m.	Gaiety	The Westerner	New Realm ...	——	
			NEWCASTLE.			
Wed., Dec. 19	10.30 a.m.	Essoldo	This Love of Ours	G.F.D.	Merle Oberon ...	
,, ,, 19	10.30 a.m.	Haymarket ...	They Were Expendable	M-G-M	Robert Montgomery	
			NOTTINGHAM.			
Tues., Dec. 18	10.15 a.m.	Carlton	They Were Expendable	M-G-M	Robert Montgomery	A
Wed., ,, 19	10.30 a.m.	Scala	Cross My Heart	Paramount ...	Betty Hutton	A
Fri., ,, 21	10.30 a.m.	Scala	Masquerade in Mexico	Paramount ...	Dorothy Lamour ...	A
			SHEFFIELD.			
Tues., Dec. 18	10.30 a.m.	Hippodrome ...	Saratoga Trunk	Warner	Gary Cooper	A
,, ,, 18	10.45 a.m.	Cinema House ...	That Night With You	G.F.D.	Susanna Foster ...	A
,, ,, 18	10.30 a.m.	Union St. P.P. ...	Masquerade in Mexico	Paramount ...	Dorothy Lamour ...	A
Wed., ,, 19	10.45 a.m.	Cinema House ...	This Love of Ours...	G.F.D.	Merle Oberon ...	
,, ,, 19	10.45 a.m.	Union St. P.P. ...	Booked on Suspicion	Columbia	——	U
Thur., ,, 20	10.45 a.m.	Picture Palace ...	Melody Ranch	British Lion ...	Gene Autry	U
,, ,, 20	10.45 a.m.	Cinema House	Gay Senorita	Columbia	Jinx Falkenburg ...	
Fri., ,, 21	10.45 a.m.	Union St. P.P. ...	Blonde from Brooklyn	Columbia	Robert Stanton ...	

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EXPERIENCED OPERATOR-MANAGER REQUIRED FOR SELECT MEDIUM-SIZE KINEMA; PERMANENT POSITION; LONDON AND HOME COUNTIES. INQUIRIES ONLY, SAME WILL BE TREATED IN STRICTEST CONFIDENCE, STATE AGE, SALARY AND EXPERIENCE.—H., BOX 173, KINEMATOGRAPH WEEKLY.

MANAGER.—Vacancy for keen man, Nottingham residential suburb.—Full particulars to H. Elton, Eskay, Ltd., Commerce Chambers, Elite Buildings, Nottingham.

EXPERIENCED Manager wanted for Northern Ireland kinema; excellent living accommodation (flat); good salary.—X., Box 188, Kinematograph Weekly.

WANTED, CHIEF OPERATOR FOR MODERN INDEPENDENT LONDON KINEMA; SPLENDID OPPORTUNITY; PERMANENT POSITION; MUST HAVE FIRST-CLASS REFERENCES; LONDON AND HOME COUNTIES INQUIRIES ONLY; SIX DAYS ONLY.—U., BOX 160, KINEMATOGRAPH WEEKLY.

SECOND Operator wanted for the Hippodrome, Margate; good wages for a reliable man or woman; start immediately.—Apply, giving full details of experience, to The Manager.

SECOND Operator required; able to take charge.—Full particulars to Manager, Charlton Cinema, Keynsham, Bristol.

WANTED, A SECOND OPERATOR IN COUNTRY TOWN; A GOOD SITUATION; NO SUNDAY WORK; TEN SHOWS PER WEEK. — REFERENCES, WAGES REQUIRED, TO SCHOFIELD, THE SAVOY, MOLD, N. WALES.

SITUATIONS WANTED

MANAGER, fully experienced, at liberty; used to busy house; keen worker; highest references.—M., Box 152, Kinematograph Weekly.

MANAGER-Operator at liberty; 27 years old; exempt; good references; go anywhere.—Offers, N., Box 178, Kinematograph Weekly.

MANAGER-Operator, 30 years' experience; capable servicing; excellent references; late E.N.S.A.—H., 12, Essex Terrace, Bournemouth, Hants.

SNAPE-WARD Circuit, Manchester, can recommend excellent Manager for suburban hall (1,000-1,500-seater); available through returning Serviceman being reinstated.—Apply, 27, Fennel Street, Manchester.

A COMPETENT Manager, just released, requires managerial post; London preferred, but not essential.—D., Box 184, Kinematograph Weekly.

CHIEF Projectionist (27) wishes charge of projection in good-class country theatre; ten years' experience all types equipment; permanency; two years' experience in London supers; salary £6 p.w.; first-class workman and showman.—Apply, L., Box 176, Kinematograph Weekly.

MANAGER (35), experienced (just released R.A.F.) urgently seeks position, kinema or theatre; go anywhere.—E., Box 195, Kinematograph Weekly.

COMPETENT BOOKING MANAGER AND SUPERVISOR, DESIRING CHANGE, SEEKS FIRST-CLASS OFFER; HIGHEST CREDENTIALS; THOROUGH KNOWLEDGE OF THE BUSINESS; INQUIRIES INVITED.—F., BOX 196, KINEMATOGRAPH WEEKLY.

A REAL live Showman Manager is now at liberty for any first-class proposition; wide experience in all branches of the business.—H. S. S., 20, Whitfield Street, Ardwick, Manchester, 12.

MAN, aged 43, with 22 years' general experience renting and exhibiting, seeks post; good knowledge booking, management, accounts, operating and electrical work; excellent references.—C., Box 193, Kinematograph Weekly.

16-MM. SPECIALIST, experienced in distribution, projection and production (direction, camera editing, etc.) seeks position as Business Manager or general unit technician.—W., Box 187, Kinematograph Weekly.

ORGANIST, aged 30, exempt N.S. direction, previous experience as Deputy, seeks post, anywhere; salary secondary consideration.—Z., Box 190, Kinematograph Weekly.

ORGANIST requires position; very keen; anywhere, any organ.—Dulson, 62, Pond Lane, Wolverhampton.

MAINTENANCE and Installation Engineer, 20 years' kinema experience, requires position Manager-Engineer or Manager on good independent circuit; south and south-west coast preferred.—B., Box 192, Kinematograph Weekly.

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OFFICER, shortly to be demobilised, desires to obtain interest in a kinema theatre in South of England; will any person interested please communicate with S., Box 183, Kinematograph Weekly, stating terms?

SMALL Kinema wanted, owner-manager.—27, St. Margaret's View, Leeds, 8.

AIRMAN, Shortly demobbed, wants to rent or purchase small kinema in South-West Country district; Devon preferred.—Particulars, in confidence, full details, to A., Box 191, Kinematograph Weekly.

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December 13, 1945

IF IT'S A PARAMOUNT PICTURE —

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